

MILLION
DOLLAR
LIBRARY

VOLUME I

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
A#	A#	A#m	A#+	A#6	A#m6	A#7	A#m7	A#ma7	A#dim	A#9	A#-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
B#	B#	B#m	B#+	B#6	B#m6	B#7	B#m7	B#ma7	B#dim	B#9	B#-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9

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STANDARD FOXTROTS-SLOW MEDIUM

ALONE - (N.H. Brown) "A Night At The Opera"

Eb Eb7
 A- lone A- lone with a sky of ro- mance a- bove A-
 on this night that we two could share
 Eb Eb7
 lone A- lone on a night that was meant for love There
 with your kiss that could make me care and
 Eb C7 F7 Eb
 must be some- one wait- ing Who feels the way I do
 when you come I'll prom- ise to be your ver- y
 1. Eb7 Eb+
 Who ev- er you are, are you, are you,
 2. B7 Eb7 Eb Bb7 Eb
 own A- lone A- lone with a heart meant for you A- lone.
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ALWAYS TRUE TO YOU IN MY FASHION--(Porter)"Kiss Me Kate"

C F C F6
 If a cus- tom tail-ored vet- Asks me out for some-thing wet,
 I've been asked to have a meal- By a big ty-coon in steel,
 Fm C Cdim
 When the vet be- gins to eat I cry Hoo-ray.
 Is the meal in- cludes a deal, ac- cept I say,
 G7 C C+
 But I'm al- ways true to you,
 F C Fm
 dar- lin', in my fash- ion, Yes, I'm
 C D7 G7 C
 al- ways true to you, dar- lin', in my way.
 F
 There's an oil man known as Tex Who is
 C F
 keen to give me checks- And his checks, I fear, mean that
 D7 G7
 Tex is here- to stay. But I'm
 C C+ F Fm
 al- ways true to you, dar- lin', in my fash- ion, Yes, I'm
 C D7 G7 C
 al- ways true to you, dar- lin', in my way.

Moderato

Among My Souvenirs

There's no - thing left for me. — Of days that used to be. — I live in
Some let - ters tied with blue. — A pho - to - graph or two. — I see a
mem - o - ry a - mong my sou - ven - ira. — A few more
rose from 'you
to - kens rest — with - in my trea - sure chest. — And tho' they do their best —
— To give me con - so - la - tion. I count them all a - part. — And as the
tear drops start. — I find a bro - ken heart a - mong my sou - ven - ira. —

Moderately Slow

Anniversary Song

Oh! how we danced — on the night we were wed — We vowed our true love —
— though a word — was - nt said — The world was in bloom. — there were
stars in the skies — Ex - cept for the few — that were there — in your eyes —
Dear, as I held you so close in my arms. — An - gels were
sing - ing a hymn to your charms — Two hearts gent - ly beat - ing were
mur - mur - ing low "My dar - ling, I love you so."

April Showers

Though A - pril show - ers — may come your way, — They bring the
flowers. — that bloom in May — So if it's raining — have no re -
grets — Be - cause it is - nt rain - ing rain you know, (It's rain - ing vi - o -
lets,) And where you see clouds — up - on the hills. — You soon will
see crowds of daf - fo - dils. — So keep on look - ing for a
blue bird And list - ning for his song, When - ev - er A - pril show - ers come a - long.

ASK ANYONE WHO KNOWS

Slowly
Cdim Bb7

There is no shore with-out an o-cean, } ASK AN- Y- ONE WHO KNOWS,
A sigh can mean a sweet be- gin-ning, }

There is no love with-out de- vo-tion, ASK AN- Y- ONE WHO KNOWS, A
It's love that keeps the whole world spinning And heav- en

1. Ab Eb C7 Fm7 Bb7 Eb Fm7 G7-
Or I will stray, lose its way if it can't come true. Night and day
1. Cm F7 Bb7 2. G7 Cm Eb7
all my dreams are so de-pend-ent on you. on- ly knows,
Ab Adim Eb C7 Fm7 Bb7+5 Bb7
have no heart when we're a- part, It leaves me when you go.
Eb C7 Fm7 Bb7 Eb
And dar- ling if you don't be- lieve me, ASK AN- Y- ONE WHO KNOWS.

AS TIME GOES BY

"Casablanca"

Fm7 Bb7 Bbm7 Eb7 Eb Bb+ Eb

You must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh;
when two lov-ers woo, they still say "I love you," On that you can re-ly;

Gm F7- Bb7 Fm7 Bb7 Eb
The fun-da-men-tal things ap- py, AS TIME GOES BY. And
No mat-ter what the fu-ture brings AS TIME GOES BY.

BY. Moon-light and love... songs nev-er out of date, Hearts full of pas- sion,
Adim Cm Ab7 F7
jeal-ous-y and hate, Wo-man needs man - and man must have his mate, That
Bb7 Edim Bb7 Fm7 Bb7 Bb7 Bb7
no one can de-my. It's still the same old sto-ry, a fight for love and glo-ry, A
Eb Bb+ Eb Gm F7 Eb Edim Fm7 Bb7 Bb7 Eb
case of do or die! The world will al-ways wel-come lov-ers, AS TIME GOES BY.

AUF WIEDERSEHEN, MY DEAR -

F+ Gm F+ Cm Ab

Come let us stroll down lov-er's lane, Once more to sing love's old re-frain, Soon we must say auf
Bb7 Eb Ab Bb7 Eb Gm Eb
Wie-der-seh'n, AUF WIE-DER-SEHN, MY DEAR Here in your arms I can't re-main,
Cm Ab Bb7
So let me kiss you once a-gain, Soon we must say auf Wie-der-seh'n AUF WIE-DER-SEHN, MY
Eb Gm Eb C7 Fm7 Bb7 Eb Bb7
DEAR. Your love will cling to me Through the lone-ly day-time - Each night will bring to me
Gm Ab Bb7 Eb Gm Eb Cm
The mag-ic mem-o-ry of May-time. I know my heart won't be a-gain, Un-til the day we
Ab Bb7 Eb
meet a-gain; Sweet-heart, good-bye, auf Wie-der-seh'n AUF WIE-DER-SEHN, MY DEAR.

BALI HA'I (R. Rodgers) "South Pacific"

BALI HA'I (R. Rodgers) "South Pacific" Moderate

Be- li Ha'i { may call you an- y night, An- y day. In your heart, you'll hear it call you! Come a- way, Come a- way. Your I, — Your spe- cial is- land, Come to me, come to me. Your own spe- cial hopes, Your own spe- cial dreams bloom on the hill-side And shine in the streams. If you try, You'll find me Where the sky Meets the sea. Here am I — Your spe- cial is- land, Come to me. Come to me. Be- li Ha'i, Be- li Ha'i, Be- li Ha'i.

HELLS OF ST. MARY'S, THE

(A. E. Adams)

[illegible]

Eb Eb7 Eb Ab
 The Bells of St. Ma-ry's, Ab! hear they are
 Eb Eb7 Eb F7
 call-ing The young loves the true loves Who come from the
 Eb7 Eb Eb7 Eb Ab
 sea, and so my be-lev-ed When red leaves are
 Cm Cm Cm Cm Cm Cm Ab Cm
 fall-ing, The love-bells shall ring out, ring out For
 1. Eb7 Eb7 Eb Eb7 2. F#7 Eb7 Eb
 you and me. The you and me.

BE STILL, MY HEART

(Flynn-Egan).

Moderato

STILL MY HEART! I am tell'ing his knockin' at my door; Love has come to say that he must
read those eyes. Treadin' like that don't know when to start, He-on though you know they're tellin'

part HE STILL MY HEART — JUST lies HE STILL MY HEART — He hears the
hum-bling of a drum, — it bids him come, and he must go — He's leav'-in'
me and leav'-in' you — for some one new, And though we'll miss him so, we'll
never let him know Don't cry, my heart, He-on though our love has gone a-
way. He'll be com'-in' back to me some day HE STILL MY HEART.

BEYOND THE BLUE HORIZON (Whiting-Harling)

(Whiting-Harling)

BEYOND THE BLUE HORIZON

Be - yond the blue ho - ri - zon,
beau - ti - ful day, Good - bye to things that
bore me, Joy is wait - ing for me,
see a new ho - ri - zon My life has
on - ly be gun Be - yond the Blue Ho -
ri - zon Lies a ris - ing sun.

BIDIN' MY TIME (G. Gershwin) "Girl Crazy" Moderato

But I'm Bid-in' My Time; 'Cause that's the kind-a guy I'm, While
 other folks go drazy I keep bus-y Bid-in' My Time. Next year,
 next year, Some-thin's bound to hap-pen; This year, this year,
 I'll just keep on nap-pin', And Bid-in' My time 'Cause that's the kind-a guy
 I'm. There's no re-gret-tin' When I'm out-tin' Bid-in' My Time.

BLUE (And Broken Hearted)

Moderato

Blue be- cause we're part- ed, Blue and brok- en
 heart- ed, There was a time I was jol- ly, You know the
 reas- on I'm sad- en- chool- y, Blue and oh so lone-
 ly, True, I want you on- ly, We made a
 blun- der, and lots of times I won- der if you're blue too.

BLUE CHAMPAGNE (Watts-Ryerason)

BLUE CHAM-PAGNE — Pur- ple shad-ows and BLUE CHAM-PAGNE —
 bub-bles rise — like a foun-tain be- fore my eyes
 with the ech-oes that still remain I keep a blue ren-derous —
 and they sud-den-ly crist-al-ize — to form a vis-ion of you
 All the plans we started all the songs we sang each lit-tle dream we knew
 seems to o-ver take me like a boom-er-ang Blue is the spar- kle
 gone is the tang each old re-frain keeps re-turn-ing as I re-main
 With my mem'ries and BLUE CHAMPAGNE to toast the dream that was you —

Blue Moon

Moderato

Blue Moon you saw me stand-ing a-lone

With-out a dream in my heart With-out a love of my own

Blue Moon you knew just what I was there

for you heard me say-ing a pray'r for

some-one I real-ly could care for And then there

sud-den-ly ap-peared be-fore me The on-ly one my arms will ev-er

hold I heard some-bod-y whis-per Please a-dore me. And when I

looked, the moon-had turned to gold! Blue Moon!

Now I'm no long-er a-lone With-out a dream in my heart

With-out a love of my own

BLUES SERENADE, A

Slow

If there is a Cin-der-el-le look-ing for a stead-y fel-la,
Toss at night up-on my pil-low, mourn-ful as a weep-ing wil-low,

lis-ten to my ser-en-ade in blue, blue,
haunt-ed by my ser-en-ade in blue,

why must I go on dream-ing of an im-ag-in-ar-y

love? Wish I had some-one to sing to, one that I could kiss and cling to,

no one hears my ser-en-ade in blue.

TWO LOVES HAVE I (J'ai Deux Amours)

Slowly

Two loves have I and they tear me a-part.
One is a flower and the other a flame.

Two loves have I both are in my heart.
but they're not the same.

When I'm in a gay mood, 'tis then my light love I crave,
Then a-gain at times, my other love can make me a slave.

I can't deny that to both, I am true.

Two loves have I, both of them are you.

Until The Real Thing Comes Along

Moderate

I'd work for you, I'd slave for you, I'd be a bag-gar or a
I'd glad-ly move the earth for you, To prove my love, dear, and it's

knave for you, If that is - n't love, — It will have to do
worth for you, If that is - n't love, —

Un-til the real thing comes a - long. a - long. With all the words, dear, at

my com-mand, I just can't make you un-der-stand. I'll al-ways love you dar-ling.

come what may, My heart is yours, what more can I say? I'd sigh for you, I'd

cry for you, I'd tear the stars down from the sky for you, if

that is - n't love, — It will have to do, Un-til the real thing comes a - long.

BUT BEAUTIFUL

"The Road To Rio"

Love is sun-ny or it's sad Or it's qui-et or it's
 tear-ful or it's gay, It's a prob-lem or it's
 mad. } It's a good thing or it's bad, } BUT BEAU-TI-FUL.
 play. } heart-ache with-er way, }

1. Beau-ti-ful to take a chance and if you fall, you
 fall And I'm think-ing I would-n't mind at all.
 2 And I'm think-ing if you were mine I'd nev-er let you
 go And that woul be BUT BEAU-TI-FUL I know.

BY A WATERFALL

"Footlight Parade"

By A WA-TER-FALL, I'm call-ing you-oo-oo-oo, We can share it all
 be-neath a ceil-ing of blue We'll spend a hea-ven-ly
 day, Here where the whis-per-ing wa-ters play.
 There's a whip-poor-will that's call-ing you-oo-oo-oo, By A WA-TER FALL
 he's dream-ing too. There's a ma-gic mel-o-dy, Moth-er
 Na-ture sings to me. Be-side a wa-ter-fall with you.

By The Light Of The Silvery Moon

By the light of the sil-ve-ry moon
 I want to spoon To my hon-ey-ill croon love's
 tune Hon-ey moon keep a shin-ing in
 June Your sil-very beams will bring love dreams We'll be cud-dling
 soon By the sil-ver-y moon.

BY THE RIVER SAINTE MARIE - (H. Warren)

Moderate

10

1. I left her By The Riv- er Sainte Ma- rie We
The An- ge- lins rang out up- on the sea I
pledged our love un- til e- ter- ni- ty A-
saw her kneel and say a prayer for me
long the pebbly- d path- way from her door We
kissed and then we kissed a- gain and part- ed on the shore.
2. When win- ter's gone and spring is on
I'll meet her By The Riv- er Sainte Ma- rie.

CAN'T WE BE FRIENDS

Andantino

I thought I'd found the map of my dreams. Now it seems This is how the sto- ry
I thought for once it couldn't go wrong. Not for long! I can see the way this
ends: He's goin' to turn me down and say, 'Can't we be friends?'
Nev- er a- gain! Through with love, Through with men! They play their game with- out shame,
and who's to blame? I thought I'd found a man I could trust, What a bust!
This is how the story ends: He's goin' to turn me down and say, 'Can't we be friends?'

Carolina In The Morning

Brightly

Nothing could be fin- er than to be in Car- o- lin- a in the morn- ing,
Stroll- ing with my girl- ie where the dew is pear- ly ear- ly in the morn- ing.
No one could be sweeter than my sweetie when I meet her in the morn- ing.
But- ter- flies all flut- ter up and kiss each lit- tle but- ter- cup at dawn
Where the morn- ing glo- ries Twice around the door Whis- per- ing pret- ty sto- ries
I long- to hear once more. ing, If I had A- had- dink- lamp- ker on- ly a day I'd make a wish and
here's what I'd say: Nothing could be fin- er than to be in Car- o- lin- a in the morn- ing.

Chlo - E

In a tragic manner
tacet

Chlo - e!

Chlo - e! Some-one call - in',

no re - sly, Night shades fall - in', hear him sigh, Chlo - e!

Chlo - e! Emp - ty spec - es meet his eyes, Emp - ty arms out -

street chod, He cry - in' Through the black of night, I got to go where you are — If it's

wrong or right, I got to go where you are — I'll roam through the dis - mal swamp-land

search - ing for you 'Cause if — you are lost there Let me be there too —

Through the smoke and flame, — I got to go where you are — For no place could be too

far — where you are Aint no chains can bind you, If you

live, I'll find you, Love is call - ing me — I got to go where you are.

CLOSE TO YOU

CLOSE TO YOU — I will al - ways stay, — CLOSE TO
me — Sharing your car - eers — Can't you

YOU — Though you're far a - way, — You'll al - ways be near —
see — You're my hap - pi - ness. — Where - ev - er you go —

As though you were here by my side, — No mat - ter where —
My heart will go —

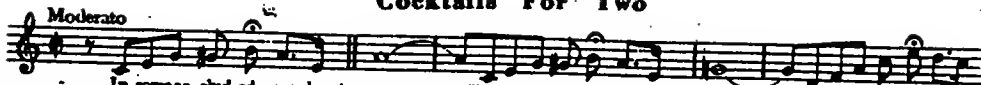
In my dreams I'll find you there Close to too, What can I do? It

on - ly wants to be CLOSE TO YOU.

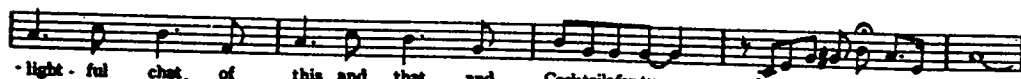
Cocktails For Two

12

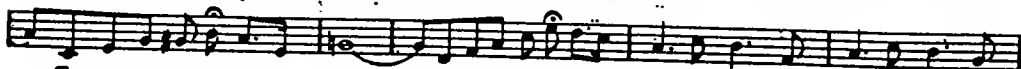
Moderato



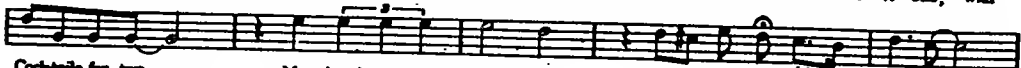
In some-what-ed ren-des : vous, That over-looks the A-ve nue, With some-one sharing a de-



light-ful chat, of this and that and Cocktails for two. As we en-joy a cig-a-rette,



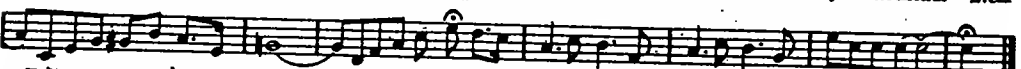
To some-ex-qui-site chan-son - nette, Two hands were not only meet Be-neath a ser-vi-ette, with



Cocktails for two. My head may go reel-ing, But my heart will be o-be-di-ent,



With in-tex-i-cat-ing kisses For the prin-ci-pal in-ga-di-ent, Most any af-ter-noon at five-

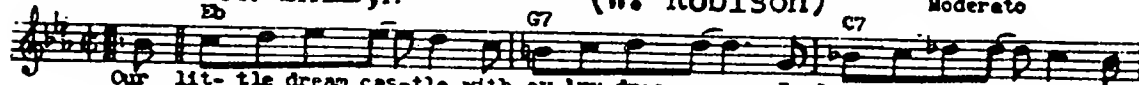


Will be so glad we both-a-live. There may be for time will com-plete her plan, that all be-gan with cocktails for two.

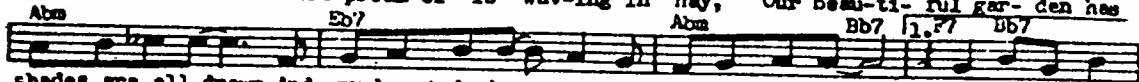
COTTAGE FOR SALE, A

(W. Robison)

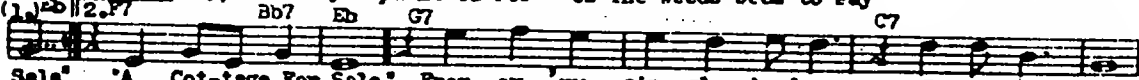
Moderato



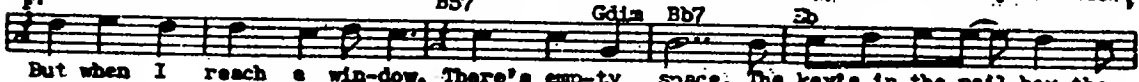
Our lit-tle dream cas-tle with ev-ry dream gone, Is lone-ly and si-lent, The
The lawn we were proud of is wav-ing in hay, Our beau-ti-ful gar-den has



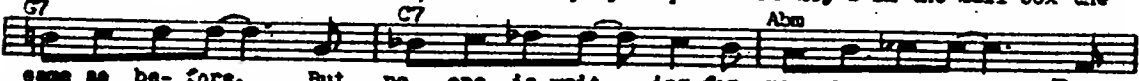
shades are all drawn, And my heart is heav-y as I gaze up-on - 'A Cot-tage For
with-ered a-way, Where you plant-ed ros-es The weeds seem to say



Sale. 'A Cot-tage For Sale,' From ev-ry sin-gle win-dow, I see your face,



But when I reach a win-dow, There's emp-ty space. The key's in the mail box the



same as be-fore, But no one is wait-ing for me an-y more, The



end of our sto-ry is told on the door - A Cot-tage For Sale.

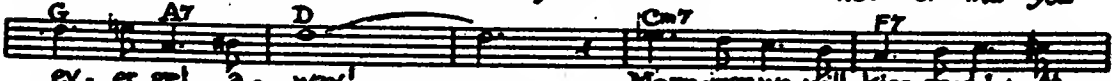
CROSS YOUR HEART



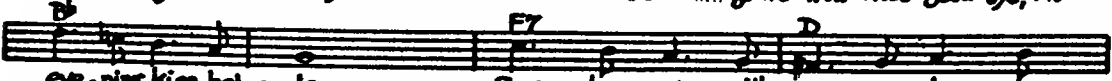
Cross your heart and hope to die That you'll be true And ad- will I For,



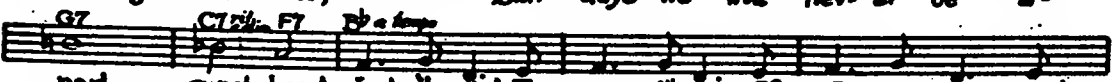
ev-er and for-ev-er and a day! nev-er will you



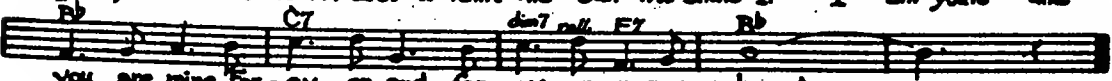
ev-er get a-way! Morn-ing we will kiss good-bye; At



eve-ning kiss hel-lo; Sun-days we will nev-er be a-



part, sweet-heart. Let it rain! The sun will shine If I am yours and



you are mine for-ev-er and for-ev-er cross your heart

CUDDLE UP A LITTLE CLOSER - (K. Hoschna)

Moderato
G7

Cud- dle up a lit- tle clo- ser, Lov- ey mine,
Cud- dle up and be my lit- tle cling- ing vine.
Like to feel your cheek so ro- sy, Like to make you com- fy, co- zy
'Cause I love from head to toe- sy Lov- ey mine.

CYNTHIA'S IN LOVE

Chorus:
Fm7 Bb7 Eb C° Fm
Bb7 3 1 Eb C7 2 Eb Eb+ Ab Bb7
Eb C7 Fm B7 Bb7 C7
Fm7 Bb7 Eb C° Fm7
Bb7 3 Eb

DARLING JE VOUS AIME BEAUCOUP

Moderato

Dar- ling, Je vous aime beau- coup, Je ne sais What to do,
Morn- ing, noon and night- time too, Tou- jours vou- s'aim- ing What you do,
You know, you've com- plete- ly stol- en my heart. felt right from the
start. Ah, Char- ie! my love for you is tres, tres fort.
Wish my French were good e- nough, I'd tell you So much more,
But I hope that you com- pre- All the things you mean to me,
Dar- ling, je vous aime beau- coup, I love you, yes, I do.

DARN THAT DREAM

Slowly

G Eb7 Am7 B7 Em Am

Darn That Dream I dream each night, you say you love me and you
Darn your lips and darn your eyes, they lift me high a-bove the

Dm6 E7 Am7 F7 G Gdim Am7 1. Ab7 G D7

hold me tight But when I a- wake you're out of sight, oh Darn That Dream.
moon- lit skies; then I tum- ble out of Par- a- dise,

2. D-57 G Eb Cm Fm7 Bb+ Eb 1 B7

That Dream. Darn that one track mind of mine, it can't un- der-stand that

Fm7 Bb7 Eb Cm Gm Am7 D7

you don't care. Just to change the mood I'm in, I'd wel- come a nice- old

Eb7 D7 G Eb7 Am7 B7 Em Am

night-mare. Darn That Dream and bless it too, with- out that dream, I nev-er

Dm6 E7 Am7 F7 G Gdim Am7 D-57 G

would have you. But it haunts me and it won't come true, oh Darn That Dream.

DAY BY DAY

Moderately Slow

Am7 D7

DAY BY DAY I'm fall- ing more in love with you, And
you're mak- ing all my dreams come true, So

G 1. Em7 E7

Day By Day my love seems to grow, There
come what say I want you to

(1.) Am B7 Em

(a- rit. and to my de- vo- tion, It's

(1.) A7 Am7 E7

deep- er dear by far than an- y o- cean, I find that

2. Dm E7 Am7 D7 G Dm

know I'm yours a- lone and I'm in love to

E7 Am7 D7 G

stay, As we go through the years, DAY BY DAY.

DEAREST (You're The Nearest To My Heart)

Gm6 Cdim Fm6

Dear- est I love you al- ways thine

Gdim Fm Bb7 Ab

of you First thing each morn- ing and last thing at night

D7 Gm Bb7 G7

You're in my sight guid- ing me right be- lieve me

Gm6 Cdim Fm6

Dear- est I'm learn- ing Why I've been

Gdim Fm Bb7 E7 G7 C7

yearn- ing I'm on- ly hop- ing that we'll nev- er part

Fm C7 Fm Bb7 Eb

Dear- est you're the near- est to my heart.

DEEP NIGHT

Moderato

Em E F E F F Fm

Deep night stars in the sky a - bove, Moon - light
 C G7 C Em E F E
 light-ing our place of love. Night - winds seem to have gone to rest,
 F E Em C G7 C D7 G7
 Two eyes bright-ly with love are gleam-ing, Come to my arms my
 Em G7 C D7 G7 D Em Dm
 dar-ling, my sweet-heart, my own. Vow that you'll love me al-ways, and be mine a-
 D7 Em F E F F
 lone. Deep night whis-per-ing trees a - bove, Kind night
 C G Am Am7 D7 C G G7 C
 bring-ing you near-er, dear-er and dear-er, Deep night deep in the arms of love.

DEEP PURPLE

Slowly

F Cdim Gm

When the Deep Pur-ple falls o-ver sleep-y gar-den
 In the still of the night once a-gain I hold you
 C7 F Gm D7
 walls, and the stars be-gin to flick-er in the sky,
 tight, then you're gone, your love lives on when moon-light beams,
 Gm Bbm F
 Thru the mist of a mem-o-ry you wan-der
 And as long as my heart will beat, Lov-er, we'll
 1. Ddim C7 G7 F
 e back to me, breath-ing my name with a sigh,
 2. Ddim Cm7 C7 F
 al-ways meet here in my Deep Pur-ple dreams.

DID I REMEMBER

(W. Donaldson)

Moderato

Em D7 Fm7

Did I Re-mem-ber to tell you I a-
 Bb7 Fm7 Bb7 Eb Bb7
 dore you, And I am liv-ing for you a-lone?
 out you, And just how mad a-bout you
 Eb9 C7 Fm G7
 I've grown? You were in my arms and that was
 Cm D7
 all I knew We were a-lone, we two, What did I
 G D Bb7 Eb D7 Fm7
 say to you? Did I Re-mem-ber to tell you I
 Bb7 Fm7 Bb7 Eb
 dore you, And pray for-ev-er more you are mine?

DOLORES

16

How I love the kisses of Do-lo-res Ay, ay, ay Do-
I would die to be with my Do-lo-res Ay, ay, ay Do-
lo-res: Not Ma-ma or Em-i-ly or Dor-is
Was made to ser-e-vice Do-lo-res
On-ly my Do-lo-res: From a bal-co-ny
Cho-ry: Just like the eyes like
bove me She whis-pers "Love me" and throws a rose,
moon-ly A voice like mu-sic, and lips like
Ah, but she is twice as love-ly as the rose she throws!
wine. What a break if I could have Do-lo-res. Mine all mine.

DON'T BLAME ME

Don't Blame Me for fall-ing in love with you I'm
Can't you see when you do the things you do! If
un-der your spell But how can I help it! Don't Blame Me! Don't Blame
I can't con-ceal, the thrill that I'm feel-ing
Me. I can't help it if that dog-goned moon a-bove
Makes me need, some-one like you to love!
Blame your kiss, as sweet as a kiss can be And
blame all your charms, that melt in my arms but Don't Blame Me.

DON'T TAKE YOUR LOVE FROM ME

Tear a star from out the sky and the sky feels blue
Would you take the wings from birds so that they can't fly,
Tear a pet-al from a rose and the rose weeps too.
Would you take the o-cean's roar and leave
Take your heart a-way from mine and mine will sure-ly break, my
life is yours to make, so please keep the spark a-wake. Just a sight
All this your heart won't let you do, this is what I
beg of you, DON'T TAKE YOUR LOVE FROM ME.

DO YOU EVER THINK OF ME

Musical score for "DO YOU EVER THINK OF ME" in E-flat major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: E^b, B^b7, G^o, B^b7, E^b, C^o, E^b, E^b7, A^b, B^b7, E^b, B^b7, and E^b.

DREAM Slowly

Musical score for "DREAM" in E-flat major, 4/4 time. The score consists of six staves of music. Chords are indicated above the notes: E^b, A7, E^b, G7, E^b, E^b, C7, A7, E^b, G7, E^b, F7-9, E^b, and A7. The lyrics are: "DREAM when you're feel- ing blue, DREAM that's the thing to do. Just watch the smoke-rings rise in the air, You'll find your share of mem- o- ries there. So DREAM when the day is thru, DREAM and they might come true, Things nev- er are as bad as they seem, So DREAM, DREAM, DREAM."

EAST OF THE SUN

EAST OF THE SUN Slow

Musical score for "EAST OF THE SUN" in C major, 4/4 time. The score consists of seven staves of music. Chords are indicated above the notes: G, E7, A7, C, Cmaj7/A, A7, D7, E7, F7, E7, A7, D7, G, Cmaj7/A, G, E7, A7, Cmaj7/A, G, E7, A7, D7, G, and C. The lyrics are: "EAST OF THE SUN and west of the moon, We'll build a dream-house of love, dear. Near to the sun in the day, Near to the moon at night, We'll live in a love-ly way, dear, Liv- ing on love and pale moonlight just you and I, For- ev- er and a day, Love will not die, We'll keep it that way. Up a- mong the stars we'll find, A har- mony of life is a love-ly tune, East of the sun and west of the moon, dear. EAST OF THE SUN and west of the moon."

EMBRACEABLE YOU from *Girl Crazy* Rhythmically - (ASCAP) W. Ira Gerstwin M. George Gerstwin

1 8

Em-brace me, Mysweet em-brace-a-ble you! Em-brace me, You ir-re-place-a-ble you! Just one look at you, my heart grew tip-sy in me. You and you alone bring out the gyp-sy in me! I love all the man-y charms a-bout you; A-bove all I want my arms a-bout you. Don't be a naugh-ty ba-by, Come to pa-pa, Come to pa-pa, do! Mysweet em-brace-a-ble you!

EVERYTHING HAPPENS TO ME (M. Dennis) Slow rhythm

make a date for golf and you can bet your life it rains I try to give a party and the ev-ry time I play an ace my guy up stairs complains I guess I'll go thru life just catchin' colds and missin' trains EV-RY-THING HAPPENS TO ME Part-ner al-ways bumps I guess I'm just a fool who nev-er looks be-fore he jumps. At first my heart tho't you could break this junk for me, that love would turn the trick to end des-pair, But now I just can't fool this head that thinks for me, I've mortgaged all my castles in the air I've tel-e-graphed and phoned I set an 'Air-mail Special too Your answer was 'Good-bye' And here we ev-en pos-tage due, I fell in love just once and then it had to be with you. EV-RY-THING HAPPENS TO ME.

EV'RY TIME WE SAY GOODBYE (PORTER) "Seven Lively Arts"

Ev'ry time we say good-bye I die a lit-tle when you're near there's such an air of Spring a-bout it 1. Abm Ev'ry time we say good-bye I won-der why a lit-tle, I can hear a lark some-where be-gin to 1. Abm Why the gods a-bove me Who must be in the know 1. Abm Think so lit-tle of me They al-low you to go 2. Abm sing a-bout it, There's no love song fin-er, But how strange the change from 2. Abm ma-jor to mi-nor Ev-ry time we say good-bye.

19 FADED SUMMER LOVE, A

(P. Baxter)

Andante moderato

Leaves come tumbling down, Round my head, Some of them are brown, Some are red, —
Sway-ing high a-bove in the trees, They were so in love with the breeze,
Beau-ti-ful to see, But re-mind-ing me of a fad-ed sum-mer love. —
Now the au-tumn wind brings to them the end of a fad-ed sum-
mer love. — I'm like the poor leaves that awayed with the breeze, I thought that life was
sweet. You are the sweet breeze that tried hard to please, Then swept me off my
feet. Sum-mer morn-ing dew turns to frost, Leaves that once were new Pay the cost,
Beau-ti-ful to see, But re-mind-ing me of a fad-ed sum-mer love. —

FAREWELL TO ARMS

(Wrubel-Silver)

Moderato

Fare-well to arms, — to arms that ca-ressed me, — Good-bye to
love that once was mine — Fare-well to lips — that ten-der-ly
kissed me, — Good-bye to dreams that were di-vine. — No mat-ter
where I go, — My heart will be with you, — No mat-ter
where you are — I'll al-ways wor-ship you, — And so fare-well —
— to arms that ca-ressed me, — Fare-well to arms. — Fare-well to love.

FOOLS RUSH IN

(R. Bloom)

Slowly

Fools Rush In — where an-gels fear to tread, — and so I come to you, my love, —
— where wisemen nev-er go, — but wise men nev-er fall in love —
— my heart a-bove my head. — Though I see — the dan-ger
— so how are they to —
there, — If theres a chance for me — then I don't care. —
know? — When we met — I felt my life be-gin; —
— So o-pen up your heart, and let — this fool rush in. —

FOR ALL WE KNOW

Andante Moderato

20

For all we know { we may nev- er meet a- gain,
This may on- ly be a dream, We
fore you go Make this mo- ment sweet a- gain, We
come and go Like a rip- ple on a stream, So
won't say "Good- night" Un- til the last min- ute, I'll
hold out my hand And my heart will be in it.
love me to- night, To- mor- row was made for some, To-
mor- row may nev- er come. For all we know.

GARDEN IN THE RAIN, ♩

Moderato

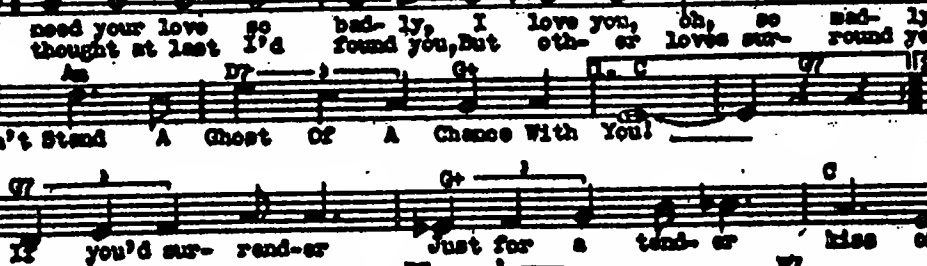
'Twas just A GAR- DEN IN THE RAIN, Close to a
The rain- drops kissed the flow- er beds, The blos- soms
lit- tle leaf- y lane, A touch of col- or 'neath skies of grey. —
raised their thirty heads, A per- fumed thank you they seemed to
say. — Sure- ly here was charm be- yond com- pare to
view. May- be it was just that I was there with
you. 'Twas just A Gar- den In The Rain, But then the
sun came out a- gain And sent us hap- pi- ly on our way.

GET OUT OF TOWN

Get out of town — Be- fore it's too late, my love! — Get out of town, —
Be good to me, please — Why wish me harm? — Why not re-
tire to a farm And be con- tent- ed to charm The birds off the trees? —
Just dis- ap- pear, — I care for you much too much, — And when you are near, —
Close to me, dear, We touch too much. The thrill when we meet Is so bit- ter sweet that,
dar- ling, it's getting me down. — So on your mark, get set, Get out of town.

GHOST OF A CHANCE, A - (V. Young)

Moderato cantabile



 I need your love so bad-ly, I love you, oh, so mad-ly, But
 I thought at last I'd found you, But oth-er loves sur-round you, And
 I Don't Stand A Ghost Of A Chance With You! You...
 If you'd sur-render just for a tend-er kiss or two,
 You might dis-cov-er, that I'm the lov-er meant for you, And
 I'd be true, But what's the good of schem-ing, I know I must be
 schem-ing, For I Don't Stand A Ghost Of A Chance With You!

GOOD NIGHT SWEETHEART - (Noble-Campbell) Moderate

Moderate

Good Night Sweet-heart, Till we meet to-mor-row
Tho' I'm not be-side you

Good Night Sweet-heart, Sleep will ban-ish sor-row
Still my love will guide you

Tears and part-ing may make us for-orn
But with the dawn, a new day is born So I'll say

Dreams en-fold you, in each one I'll hold you
Good Night Sweet-heart, good night.

GUILLEY (Kahn-Akso-Whiting)

Moderator

Is it a sin, — Is it a crime — Lov-ing you, dear, Like I do? —
May-be I'm wrong — dream-ing of you — Dream-ing the lone-ly night thru,

If it's a crime then I'm Guil-ty, Guilty of lov-ing you. — Guil-ty of dream-ing of
you. What can I do, — What can I say, — Af-ter I've tak-en the blame?

You say you're thru, You'll go your way But I'll al-ways feel — just the same.
May-be I'm right — may-be I'm wrong — Lov-ing you, dear, — like I do, —

If it's a crime — then I'm Guil-ty, Guil-ty of lov-ing you.

HANDS ACROSS THE TABLE-

22

Hands a- cross the ta- ble, while the lights are
low, Tho' you hush your lips, your fin- ger tips
Tell me all I want to know, Hands a- cross the
ta- ble meet so ten- der- ly, And they
say, in their lit- tle way, that you be- long to me.

HARBOR LIGHTS

I saw the Har- bor Lights They on- ly told me we were part- ing
I watch'd the How could I help if tears were starting?
the same old Har- bor Lights That once brought you to me.
good bye to ten- der nights Be- side the sil- very sea.
I longed to hold you near and kiss you just once more,
But you were on the ship and I was on the shore
Now I know lone- ly nights For all the while my heart is whis- pering
Some oth- er Har- bor Lights Will steal your love from me.

HAUNTED HEART

In the night — tho' we're a- part — There's a ghost of
Haunt- ed heart — won't let me be — Dreams re- past a
you with- in my haunt- ed heart, — Ghost of you — my
sweet but lone- ly song to
lost ro- mance. — lips that laugh, — eyes that dance. —
me. — Dreams are dust, it's you who must be-
long to me — and thrill my haunt- ed heart.
Be still. — my haunt- ed heart. —

HEART AND SOUL

Heart and soul — I fell in love with you. Heart and Soul — the way a fool would do. Mad - ly —
 be - cause you held me tight — and stole a kiss in the night Heart and Soul — I begged to be a - dored,
 last can - trol — and tumbled o - ver board. Glad - ly — that mag - ic night we kissed — there in the
 moon - light. Oh! but your lips were thrill - ing. Much more thrill - ing. Nev - er be - fore were mine so
 strong - ly will - ing. But now I see — what one — heart can do. Look at me —
 — it's got me lov - ing you. Mad - ly — that lit - tle kiss you stole. Hold all my heart and Soul.

Hold Me

Slowly
 Hold Me — Hon - ey won't you Hold Me — Hold Me — Nev - er let me
 Thrill me — Let your kiss es thrill me — just like — you a - lone can
 go — Take me — Hon - ey won't you take me — Nev - er to for -
 do —
 Take me — 'Cause I love you so — Hold Me —
 Tan - der - ly en - fold me — Nev - er try to Hold Me — from you.

Home

Slowly
 When shad - ows fall And trees whis - per day is end - ing,
 When crick - ets call, My heart is for - ev - er years - ing,
 My thoughts are ev - er wend - ing HOME turn - ing HOME.
 Once more to be re -
 When the hills con - ceal the set - ting sun, Stars be - gin a -
 peep - ing one by one. Night cov - ers all And, though for time may for
 take me, Sweet dreams will ev - er take me HOME.

HONEY

Moderately

24

I'm in love with you Hon-ey, Say you love me too

Hon-ey No one else will do, Hon-ey, Seems

fun-ny, but it's true. Loved you from the start,

Hon-ey, Bless your lit-tle heart, Hon-ey,

Ev-'ry day would be so sun-ny. Hon-ey, with you.

How Am I To Know?

Valse lento

Oh, How Am I To Know? if it's real-ly love That found its way here, Oh, How Am I To

Know? will it lin-ger on and leave me then, I dare not guess at this strange happi-

ness. for Oh, How Am I To Know? can it be that love has come to stay here.

HOW ARE THINGS IN GLOCCA MORRA

How are things in Gloc-ca Mor-ra? Is that lit-tle brook still leaping there? -
 1. wil-low tree still weeping there?

Does it still run down to Don-ny-cove? Through Kil-ly-begs, Kil-

1. Does that lad die with the twink-ling eye -
 2. ker-ry and Kil-dare? Come whist-ling by and does he walk a-way, Sad and

dream-y there not to see me there? So I ask each weep-in'

1. wil-low and each brook a-long the way, And each lad that comes a-
 2. whist-ling Too-ra-lay How are things in Gloc-ca Mor-ra this fine day?

HOW SWEET YOU ARE (A. Schwartz) "Thank Your Lucky Stars"

HOW SWEET YOU ARE, how sweet you are, how
sweet to know my heart can glow from
dear your ten der-ly smil-ing face, thru days all
just the warmth of our first em-brace the world's a
bit-ter and gray and grim, thru nights when
love-li-er world by far
ev-en the stars are dim; How when
I re-mem-ber HOW SWEET YOU ARE.

I CAN DREAM, CAN'T I? (S. Fain), "Right This Way"

I can see, no mat-ter how near you'll be,
I'm a-ware my heart is a sand at-fair.
You'll nev-er be-long to me. But I can dream; can't I?
There's much dis-il-lu-sion there,
Can't I pre-tend that I'm locked in the band of your em-brace,
For dreams are just like wine, And I am drunk with mine.
can't I? Can't I a-dore you al-though we are o-ceans a-
part? I can't make you o-pen your heart, But I can dream, can't I?

I CAN'T BEGIN TO TELL YOU

C Gm A⁷ Dm D⁷ | 1 G⁷ Dm G⁷
C E^o Dm G⁷ | 2 G⁷ C Dm^b C^o E⁷
A⁷ D⁷ D⁺ Dm G⁷
C Gm A⁷ Dm C^o C C^o Dm⁷ G⁷ C

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

C+67 F Fm C
 Your eyes of blue, your kiss-es too, I nev-er knew what
 You're tell-ing ev-ry one I know, I'm on your mind each
 D7 G7 1. C Dm7 G7
 they could do, I can't be-lieve that you're in love with me. —
 place you go, They
 2. C E7 Dm7 G E7
 love with me. — I have al-ways placed you far a-
 A7 D7 Am7 F D7 G7
 bove me, I just can't im-ag-ine that you love
 C+67 F Fm C
 me; And af-ter all is said and done, To think that I'm the
 D7 G7 C
 luck-y one, I can't be-lieve that you're in love with me. —

I Can't Get Started

Allegretto
 C Dm7 G7 E7 Cm
 I've flown a-round the world in a plane I've set-tled re-vo-lu-tions in
 A-round a golf course I'm un-der par, — And all the mov-ies want me to
 Em tacet C Dm7 G7 1. C A7 D7 G7 2. C
 Spain. The North Pole I have char-tered, But can't get start-ed with you. — you.
 star. I've got a house, a show place, But I got no- place with —
 Em7 A7 Em7 A7 D Em7 Dm7 Em7 Dm7 G7
 You're so su-preme, lyr-ics I write of you. Scheme just for a sight of you, Dream
 Dm7 G7 C G Am7 D tacet C Dm7 G7
 both day and night of you And what good does it do? In nine-teen-twenty-nine I sold short, — In Eng-land
 E7 Cm Bm tacet C A7 Dm7 G7 C
 Im pre-sen-ted at court, But you've got me down heart-ed 'cause I can't get start-ed with you.

27 I COVER THE WATERFRONT

Musical score for 'I Cover The Waterfront'. The score is written on four staves. The first staff contains the main melody with chords: Em7, A7, Am7, D7, G, GM7, E0, Am7, CM7, D7. The second staff has two first endings: 1. G, Bm7, E7 and 2. G, C, G. The third staff continues the melody with chords: G, Em, Bm7, E7, A, F#m, Bm7, E7, Am7, B7. The fourth staff concludes the piece with chords: Em7, A7, Am7, D7, G, GM7, E0, Am7, CM7, D7, G, G.

Moderato I Don't Know Why

Musical score for 'I Don't Know Why' in Moderato tempo. The score is written on four staves. The first staff contains the main melody with lyrics: 'I don't know why I love you like I do, I don't know why I just'. The second staff continues the melody with lyrics: 'do. I don't know why you thrill me like you do. I don't know why you just'. The third staff continues the melody with lyrics: 'do. You never seem to want my romanc ing, The'. The fourth staff concludes the piece with lyrics: 'on - ly time you hold me is when we're danc - ing. I don't know why I love you like I do, I don't know why I just do.'.

I Don't Want To Set The World On Fire

By Eddie Seiler Sol Marcus
Bennie Benjemen and Eddie Durham

Musical score for 'I Don't Want To Set The World On Fire'. The score is written on four staves. The first staff contains the main melody with lyrics: 'I DON'T WANT TO SET THE WORLD ON FIRE I just want to start'. The second staff continues the melody with lyrics: 'a flame in your heart In my heart I have hut one de - sire And that one is you'. The third staff continues the melody with lyrics: 'No oth - er will do I've lost all am - bi - tion for world ly ac - claim'. The fourth staff concludes the piece with lyrics: 'I just want to be the one you love And with your ad - mis - sion that you feel the same I'll have reached the goal I'm dream - ing of - be - lieve me! I DON'T WANT TO SET THE WORLD ON FIRE I just want to start a flame in you heart'.

I Don't want to Walk Without You.

I — DON'T WANT TO WALK WITH-OUT YOU — by — Walk — with-out my
 arm a-bout you — Ba-by — I thought the day you left — me be- hind.
 I'd take a stroll and get — you right off my mind — but now I find — that
 I — don't want to walk with- out the sun — shine. Why'd — you have to
 turn off all that sun — shine? Oh — Ba-by please come back or you'll break my heart for
 me. Cause I — DON'T WANT TO WALK WITH-OUT YOU, No, sir — ee.

I DREAM OF YOU

I DREAM OF YOU! — more than you dream I do, — How can I
 You're mean to me — more than you mean to be, — You just can't
 prove to you — this love is real? — the way I feel —
 — When I am close to you, — the world is far a- way) —
 — The words that fill my heart — my lips can't seem to
 say. I want you so — more than you'll ev- er know, —
 — More than you dream I do, — I DREAM OF YOU. —

If I Didn't Care

Moderato
 If I did- nt care — more than words can say, — If I did- nt
 would it be the same? Would my ev- ry
 care, — would I feel this way? — If this is- nt love, — than may- be I'm
 wrong: — But why do I lie a- wake all night And dream all day long?
 pray'r be- gin and end with just your name? — And would I be sure that this is
 —

IF I HAD YOU

Moderato

Chords: Bb, Bb7, Eb, Ebm, Bb, Gdim, F7, Bb, F7, Bb, A7, Dm, A7, Dm, A7, Dm, F7, Bb, Bb7, Bb, Ebm, Bb, Gdim, F7, Bb.

1. I could show the world how to smile, I could be glad all of the
 leave the old days be- hind, Leave all my pals, I'd nev- er
 while I could, change the grey skies to blue If I Had You.
 mind, start my life all a- new.

2. If I Had You. I could climb the snow cap'd moun- tains,
 Sail the might- y o- cean wide, I could cross the burn- ing des-ert,
 If I Had You by my side. I could be a king, dear, un-crown'd, Hum-ble or
 poor, rich or re- nowned. There is noth- ing I could-n't do If I Had You.

I FOUND A MILLION DOLLAR BABY

Not fast

Chords: F, G7, C7, Cdim, C7, C7, C7, F, C7, F, Dm, A7, Dm, F, Gm7, C7, G7, C7, F, F, G7, C7, Cdim, C7, F.

It was a lucky A- pril show-er, It was the most conve- nient door,
 The rain con- tinued for an hour, I hung a- round for three or four,
 I found A Mil- lion Dol- lar Ba- by In A Five And Ten Cent Store. Five and Ten Cent
 A- round a mil- lion dol- lar ba- by In a Store. She was sell- ing chi- na And when she made those eyes. I kept buy- ing
 chi- na un- til the crowd got wise In- ci- dent- ly, If you should run in- to a shower,
 Just step in- side my cot- tage door And meet the mil- lion dol- lar ba- by From the Five and Ten Cent Store.

IF WE CAN'T BE THE SAME OLD SWEETHEARTS -(J.V. Monaco)

Chords: Bb7, Eb, C7, Fm, Bb7, Eb, C7, F7, Bb7, Eb, C7, Fm, Bb7, Eb, Cdim, C7, Fm, Bb7, Eb.

If we can't be the same old sweet- hearts, Then we'll
 just be the same old friends, For I want some- one like you, Just to
 tell my trou- bles to, My hap- pi- ness on you it all de-
 pends. For I've known you too long to for- get you, And my
 old dream of love nev- er ends, Tho I know you can't be mine, We will
 meet from time to time, And we'll just be the same old friends.

IF YOU WERE MINE

IF YOU WERE MINE — { I could be a rul-er of Kings, —
 I would live for your love a-lone, —
 And IF YOU WERE MINE — I could do such won-der-ful things. —
 To kneel at your shrine. I would give up all that I own. —
 I'd say to a star, — Stop where you are, — light up my lov-er's
 Yes, ev-en my heart — ev-en my life, — I'd trade it all for
 1. C7 Fm Ab7 Eb9 Eb+
 way, And ev-ry star a-bove you would o-bey, Say
 2. C7 Fm Ab Eb9 Eb
 you, And think I was luck-y too, IF YOU WERE MINE. —

I HADN'T ANYONE TILL YOU (R. Noble) slowly with expression

I HAD-N'T AN-Y-ONE TILL YOU, — I was a
 I had to save my love for you, I nev-er
 lone-ly one 'till you, I need to
 gave my love till you.
 lie a-wake and won-der, If there could be, —
 some-one in the wide world, Just made for me, Now I see
 And thru my lone-ly heart de-mand-ing it, Cu-pid took a
 hand in it, — I HAD-N'T AN-Y-ONE TILL YOU. —

I HEAR A RHAPSODY

I hear you call — so soft-ly to me, —
 And when your spar-ling eyes — are smil-ing at me, —
 I don't hear a call at all — } I hear a rhap-so-dy. —
 then soft thru the star-lit skies —
 My days are so blue when you're a-way. — My heart looks for
 you, so won't you stay? — My dar-ling hold me tight — and
 whisper to me — then soft thru a star-ry night — I hear a rhap-so-dy. —

I KISS YOUR HAND MADAME

Andante moderato

In dreams I kiss your hand, Ma-dame, — Your dainty finger-tips — And while in Slum-ber-
 land, Ma-dame, — I'm begging for your lips. — I have-n't an-y
 right, Ma-dame, — To do the things I do, — Just when I hold you
 tight, Ma-dame, — You van-ish with the night, Ma-dame. In dreams I kiss your
 hand Ma-dame. — And pray my dreams come true. —

I'LL BE HOME FOR CHRISTMAS

Moderato

I'LL BE HOME FOR CHRIST-MAS, — You can plan on
 me. — Please have snow and mis-tle-toe And
 pre-sents on the tree. — Christ-mas Eve will
 find me — Where the love-light gleams. — I'LL BE
 HOME FOR CHRIST-MAS, If on-ly in my dreams. —

I'LL BE YOURS (J'Attendrai)

Moderato

I'll Be Yours, — My world may be lone-ly but,
 I'll wait — your re-turn. — I'll Be Yours, —
 Yours for-ev-er and on-ly and while you're gone —
 how I'll yearn. — You're in ev-'ry prayer, — ev-'ry
 thought, ev-'ry dream, Dear, you're ev-'ry-where. — Come what
 may, night and day, I'll Be Yours. —

Moderately Slow

I'll GET BY as long as I have you. Tho'
 there be rain and dark-ness too, I'll not com-plain, I'll
 see it through. The I may be for a-way it's
 true Say, what care I, dear I'll GET BY As
 long as I have you:

I'll Never Be The Same

I'll Nev-er Be The Same { Stars have lost their mean-ing for me
 Noth-ing's what it once used to be
 And when the song-birds that sing Tell me it's Spring I can't be-lieve their song
 Once love was king but kings can be wrong I'll Nev-er Be The Same
 There is such an ache in my heart Nev-er be the same since we're a-
 part The' there's a lot that a smile may hide I know down-deep in-
 side I'll Nev-er Be The Same nev-er be the same a-gain

I'll Never Smile Again

Moderato

I'll NEVER SMILE A-GAIN Un-till I smile at you I'll nev-er laugh a-gain
 love a-gain I'm so in love with you. thrill a-gain
 What good would it do? For tears would fill my eyes My heart would re-a-
 to some-bo-dy lize, That our ro-mance is through. new with-
 I'll Nev-er Be The Same nev-er be the same a-gain

I'LL SEE YOU IN MY DREAMS

Moderato

I'll see you in my dreams
 Hold you in my dreams, — Some- one took you
 out of my arms; — Still I feel the thrill of your charms —
 Lips that ones were mine — Ten- der
 eyes that shine, — They will light my
 way to- night. I'll see you in my dreams. —

I Love You

Moderato

I love you, I love you, Is all that I can
 say — I love you, I love you, The same old
 words I'm say- ing in the same old way. I love you, I love
 you. Three words that are di- vine. — And now, my
 dear, I'm wait- ing to hear — The words that make you mine. —

I'm Gettin' Sentimental Over You

Very Slow

Nev- er thought I'd fall. — But now I hear love' call, — I'm get- tin' sen- ti- ment- al ov- er
 Things you say and do, — Just thrill me through and through, —
 you, ment- al ov- er you, I thought I was hap- py, I could
 live with- out love, — Now I must ad- mit love is all I'm think- ing of,
 Won't you please be kind, And just make up your mind, That you'll be sweet and gen- tle, be
 gen- tle with me. — Be- cause I'm sen- ti- ment- al ov- er you.

I'M IN THE MOOD FOR LOVE

Moderato

34

I'm In The Mood For Love, Sim- ly be- cause you're near me
Heav- an is in your eyes Bright as the stars we're un- der

Fun- ny, but when you're near me I'm In The Mood For Love. Love?

Oh! Is it an- y won- der

My stop to think of wheth-er This lit- tle dream might fade?

We've put our hearts to- geth- er Now we are one, I'm not a- fraid!

If there's a cloud a- bove, If it should rain well let it

But for to- night, for- get it! I'm In The Mood For Love.

I'M THRU WITH LOVE.

(Malneck-Livingston)

Moderato

I'm Thru With Love, I'll nev- er fall a- gain, Said "A-
I've locked my heart, I'll keep my feel- ings there I have

dieu" to love. "Don't ev- er call a- gain" For I must have you or
stocked my heart with i- cy frig- i- daire, And I mean to care for }

no one, { And so I'm } Thru With Love.

Love. Why did you lead me to think you could care,

You did- n't need me, for you had your share, Of slaves a- round you to

hound you and swear, with Deep e- mo- tion, de- vo- tion to you. Good-

bye to Spring, and all it meant to me, It can

nev- er bring the thing that used to be, For I must have you or

no one, And so I'm Thru With Love.

I'm LOOKING OVER A FOUR LEAF CLOVER - (H. Woods)

Moderato

C **Cm**

I'm look- ing o- ver a four leaf clo- ver that
No need ex- plain- ing the one re- main- ing is

D7 **G7**

I o- ver- looked be- fore One leaf is
some- bod- y I a- dre

(1) **C** **Gm** **A7** **D**

sun- shine the sec- ond is rain Third is the

(2) **G7** **Dm** **Fm**

ros- es that grow in the lane I'm look- ing o- ver a

C **G7** **A7** **D7** **G7** **C**

four leaf clo- ver that I o- ver- looked ha- fore.

I'M YOURS

(J. Green)

E9 **Bbm** **F7#9** **B7** **E7** **Cdim** **F7** **B7**

Ash the sky a-bove and ask the earth be- low Why I'm so in love and why I love you so.
When you went a- way you left a glow- ing spark. Try- ing to be gay is wait- ing in the dark.

E9 **Cdim** **F7** **A7m** **B7** **D7** **Eb** **F7** **B7** **D7** **E9** **B7** **Bbm**

Could- n't tell you this: try dear, just Why dear, I'm yours yours how hap- py
I am on- ly what you make me, come take me, I'm

Fm **C7** **Fm** **B7** **Eb** **B7** **B7** **E7** **E7m** **Eb** **Fm** **C7** **Fm** **B7**

I would be to be- hind but now or sor- row with you. E ven this I knew to

Eb **Cm** **F7** **B7** **Gm** **B7** **E9** **B7** **F7** **B7**

mor- row You'd say we were through If we drift a- part, then I'll be lost a- lone.

Eb **C7m** **F7** **B7** **E9** **Cdim** **F7** **A7m** **B7** **E9**

Though you use my heart just for a sleep- ing stone, How can I help dream- ing of you? I love you, I'm yours.

IN A SENTIMENTAL MOOD

(Ellington-Mills-Kurtz)

Dm **F7** **G7** **Gm** **Bb7**

In A Sen- ti- men- tal Mood I can see the stars come thru my room
On the wings of ev'ry kind Drifts a mel- o- dy so strange and sweet

Bb **C7** **Dm** **D7** **Gm** **Gb7** **F7**

While your lov- ing at- ti- tude is like a flame that lights the gloom
In this sen- ti- men- tal bliss you make my Par- a- dise com-

(2. F) **Ab7** **Db** **Bbm7** **Bbm** **Ab7**

plete Rose pet- als seem to fall it's all like a dream to call you

Db **Bb7** **E7** **Ab7** **Db** **Bbm7** **Ebm** **Ab7**

mine My heart's a light- er thing since you made this night a thing it-

C7 **target** **Dm** **F7** **G7** **Gm** **Bb7**

vine In A Sen- ti- men- tal Mood I'm with- in a world so heav- en- ly

Bb **C7** **Dm** **D7** **Gm** **Gb7** **F7**

For I nev- er dreamt that you'd be lov- ing sen- ti- men- tal me

Indian Love Call

Andante (Slow)

36

When I'm call-ing you — n o oo — oo-oo — oo! — Will you answer
 too — o o oo — oo-oo — oo? —

That means I of-fer my love to you — to be your own.

If you re-fuse me, I will be blue — And wait-ing all a-lone; But if when you
 hear — my love call — ring-ing clear, — And I hear your an-swering
 ech — o, so dear, — Then I will know — our
 love will come true, — You'll be long to me, — I'll be long to you! —

INDIAN SUMMER

Sum-mer, You did In-dian Sum-mer You're the tear that comes
 O-ver, Some-beat that is brok-en By a word that comes
 af-ter June-time's laugh-ter, You see so many
 bod-y left un- dreams that don't come true Dreams we fashioned when Sum-mer
 time was new, You are here to watch spo-ken, You're the ghost of a ro-mance in June go-ing a-stray, fad-ing too soon.
 That's why I say Fare-well to you In-dian Sum-mer.

IN THE BLUE OF EVENING

IN THE BLUE OF EVE-NING, When you ap-pear Close to me, dear one,
 While truck-ets call And stars are fall-ing,
 There in the dusk we'll see a dream re-ve-ric
 sky you'll come to me. In the shadows of the
 night well stand, I'll touch your hand and then Soft-ly, as your love-ly eyes en-trust Our
 lips will meet a-gain IN THE BLUE OF EVE-NING, Night winds a-bove Whis-pering I love you
 and we will find ro-mance, IN THE BLUE OF EVE-NING.

I ONLY HAVE EYES FOR YOU - (A. Dubin) "Dames" Moderato

Are the Stars out to-night? I don't know if it's cloudy or
 moon may be high, but I can't see a thing in the
 bright sky, 'Cause I on-ly have eyes for you, dear. The you
 I don't know if we're in a gar- den, Or on a
 crowd-ed av-e-nue. You are here, so am I, May-be
 mil-lions of peo-ple go by, But they all dis-ap-pear from
 view. And I on-ly have eyes for you.

ISN'T IT ROMANTIC? (R. Rodgers) "Isn't It Romantic?"

Bb7 Eb Bb7 Eb Eb Bb7
 Is- n't it ro- man-tic? Mu- sic in the night, A dream that can be
 mere-ly to be young on such a night as
 Eb Bb7 Eb Bb7
 heard. Is- n't it ro- man- tic? Mov- ing ahead- we write the
 this? Is- n't it ro- man- tic? Ev- 'ry note that's sung is
 Eb G7 Fm Bb7 G7 Cm 1. G7
 old-est mag- ic word. I hear the breez-es play-ing in the trees. a-
 like a lov- er's kiss. Sweet sym-bols in the moon-light, Do you
 1. Cm Eb7 Ab G7 Fm G7 Cm F7 Gdim
 above. While all the world is say- ing you were meant for love.
 2. Cm6 Abm6 Eb Gdim Bb7 Eb
 mean that I will fall in love per chance? Is- n't it ro- man- ce?

I SURRENDER DEAR

I SURRENDER DEAR

The image shows a musical score for the song 'I Surrender Dear'. It consists of five staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written on the first staff, and the lyrics are written below it. The lyrics are: 'We've played the game of stay a- way, But it costs more, I may seem proud, I may not gay, It's just a pose, then I can pay. With- out you I can't make my way, I sur- ren- der I'm not that way, 'Cause deep down in my heart I say dear. dear. Lit- tle mean things we were do- ing Must have been part of the game, Land- ing a spice to the woo- ing, — But I don't care who's to blame. When stars ap- pear And shad- ows fall, Why then you'll hear My poor heart call, To you my love, my life, my all I sur- ren- der, dear.' The chords are written above the staff: Dm, A7, Dm, G7, Am, D7, Dm, G7, G, Am, D7, C, Am, D7, Dm, G7, G+, C. The lyrics are written below the staff.

We've played the game of stay a- way, But it costs more,
I may seem proud, I may not gay, It's just a pose,
then I can pay. With- out you I can't make my way, I sur- ren- der
I'm not that way, 'Cause deep down in my heart I say
dear. dear. Lit- tle mean things we were do- ing Must have been part of the
game, Land- ing a spice to the woo- ing, — But I don't care who's to
blame. When stars ap- pear And shad- ows fall, Why then you'll hear
My poor heart call, To you my love, my life, my all I sur- ren- der, dear.

It ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly so, De
Da-vid was small, but oh my! L4:1 Da-vid was small but oh my! He

wings dat yo' li-ble To read in de Bi-ble, It ain't ne-ces-sa-ri-ly
fought big Go-li-ath Who lay down an, di-eth. L4:1 Da-vid was small but oh

1. Gm C7 Eb9 D9 2. Gm Eb7 Eb D7 Eb7
so. — L4:1 my! Wa- doo, — (Wa- doo,) —

Ab Eb7 Bdim Ab D7 Gm6
Zim bam bod-dle- oo, (Zim bam bod-dle- oo,) Hoo- dle sh da wa da .

Fm D7 Gm D
(Hoo-dle sh da wa da,) Scat-ty wah. — (Scat-ty wah. — Yeah!)

IT CAN'T BE WRONG (M. Steiner) "Now Voyager"

Moderno to

IT CAN'T BE WRONG (M. DICKER, NEW YORK)

The image shows a musical score for the song 'It Can't Be Wrong' by M. Dickler. The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff. The score includes several measures of music, with some measures containing chords and others containing lyrics. The lyrics are: 'Wrong, Would it be wrong to kiss, See ing I feel like this', 'this, Would it be wrong to try? sky? If it is', 'way, Un- der this star- ry', 'wrong, Then why were you sent to me, Why as I con-', 'tent to be With you for- ev- er?', 'So when I need you so much and I have writ- ed so', 'long, It must be right, It CAN'T BE WRONG.' The score is a snippet of the full song, showing the beginning of the verse and the end of the chorus.

Wrong, Would it be wrong to kiss, See ing I feel like this
this, Would it be wrong to try? sky? If it is
way, Un- der this star- ry
wrong, Then why were you sent to me, Why as I con-
tent to be With you for- ev- er?
So when I need you so much and I have writ- ed so
long, It must be right, It CAN'T BE WRONG.

It Had To Be You

Moderato Swing

Moderato Swing

IT HAD TO BE YOU, _____ IT HAD TO BE YOU _____ I wan-dered a-round-
might nev-er be mean _____ Might never be cross-

— and fin-al-ly found _____ the some bod-y who _____ Could make me be true,
— or try to be boss. _____

_____ could make me be blue _____ And e-ven be glad, _____ just to be sad—

— think-ing of you _____ Some oth-ers I've seen _____ but they wouldn't do—

_____ for no-bod-y else _____ gave me a thrill, _____ with all your faults _____ I love you still—

IT HAD TO BE YOU. _____ won-dar-ful you _____ HAD TO BE YOU.

IT MIGHT AS WELL BE SPRING (R. Rodgers) "State Fair"

I'm as rest- less as a wil- low in a wind- store, I'm as
 I'm as star- y eyed and vague- ly dis- con- tent- ed, Like a
 jump- y as a pup- out a pot on song to a string-
 night- in- gale with- out a song to a sing-
 say that I had } spring- fe- ver, } But I know it is- n't spring.
 why should I have } When it
 is- n't e- ven spring? I keep wish- ing I were some- where else,
 Walk- ing down a strange new street, Hear- ing words that I have
 nev- er heard from a man I've yet to meet. It's as
 bus- y as a spi- der spin- ning day dreams, I'm as
 gid- dy as a ba- by on a swing. I
 have- n't seen a cro- cus or a rose- bud, or a rob- in on the
 wing, But I feel so gay in a mel- an- cho- ly way that it
 might as well be spring. It might as well be spring.

IT'S BEEN A LONG, LONG TIME (J. Styne)

Just kiss me once, then kiss me twice, Then kiss me once a- gain, - IT'S BEEN A
 LONG, LONG TIME. Have- n't felt like this, my dear, Since
 can't re- mem- ber when, IT'S BEEN A LONG, LONG TIME. You'll nev- er
 know how man- y dreams I dream- ed a- bout you Or just how emp- ty they all seem- ed with-
 out you. So, kiss me once, then kiss me twice, Then
 IT'S BEEN A LONG, LONG TIME.

It's Magic

40

Slowly

Bb **G-** **C7** **F7**

You sigh the song be-gins, You speak and I hear vi-o-lins, it's mag-ic. The stars de-sort the skies and

Bb

rush to nes-tle in your eyes, it's mag-ic without a gold-en wand or mys-tic

F7 **1.**

charms I'an-tas-tic things be-gin when I am 'in your arms.

2. **C7** **Ebm** **Bb**

why do I tell my-self These things that hap-pen are all real-ly

C7 **Bb** **G-** **C7** **F7** **Bb**

true when in my heart I know the mag-ic is my love for you.

It's The Talk Of The Town

Slow with feeling

F **Gm7** **C7** **F** **F+** **Bb** **Bbm**

I can't show my face. Can't go an-y place. People stop and stare. It's so hard to bear }
 Ev-ry time we meet. My heart skips a beat. we don't stop to speak. Tho' it's just a work. }

F **D7** **1.** **G7** **3** **C7** **2.** **G7** **C7** **3**

Ev-'ry-bod-y knows you left me. It's The Talk Of The Town. It's The Talk Of The

F **Gm7** **D7** **Gm** **D7** **Gm** **3** **D7**

Town. We sent out in-vi-tations. To friends and rela-tions, an-nouncing our wed-ding day,

G7 **C7** **3**

Friends and our relations. Gave con-grat-u-lations. How can you face them? What can you say?

F **Gm7** **C7** **F** **F+** **Bb** **Bbm**

Let's make up sweet the art. We can't stay apart. Don't let fool-ish pride, Keep you from my side,

F **D7** **G** **G7** **3** **F**

How can love like ours be end-ed. It's The Talk Of The Town.

It Was So Beautiful

Moderato

Bb **A7** **D7** **G-**

It was So Beau-ti-ful, so won-der-ful. So gor-geous, so di-vine, And you were
 mar-vel-ous, The stars a-bove us shone, we were a-

C7 **F7** **1.** **Bb** **2.** **Bb** **Gm**

mine, And you were mine, It was so lone. The time was right,
 We were a-

C7 **F7** **E7** **F7**

The moon was low. I held you tight, How could I let you go? It Was So

Bb **A7** **D7** **G-** **C7** **F7** **Bb**

Beau-ti-ful, so won-der-ful, So gor-geous, so di-vine, And you were mine, And you were mine,

I Understand

Slow

Em B7 Ddim A7 D7 G

un-der stand and dar-ling you are not to blame
It's not your fault be-cause your heart has changed its mind

Gdim D7 1 G 1/2 G7

If when we kiss it's not the same I can't stand I under-stand
You didn't mean to be un-kind.

C B7 E7 Am

For-get-ting you will be far from eas-y I've grown ac-cused to your charms... I
miss that old thrill and no one can fill the place here in my arms. But it was find

D7 G A7 D7 Em B7 Ddim A7

Our love was real-ly meant to be Then dar-ling hur-ry back to me and I'll un-der-stand.

I WANNA BE LOVED BY YOU

C C7 G7 B7 A7 D7

I wan-na be loved by you, Just you, and no-bod-y else but you.
I wan-na be kissed by you, Just you, and no-bod-y else but you.

G7 C 1 D7 G7 2 C7

I wan-na be loved by you a-lone, I couldn't as-
I wan-na be kissed by you a-lone,

F Fm C C7 F C

pire to an-y-thing high-er, Then fill a de-sire to

D7 G E=BB D7 G7 C

make you my own; I wan-na be loved by you, Just

C7 G7 B7 A7 D7 G7 C B7 G7 C

you and no-bod-y else but you. I wan-na be loved by you a-lone.

JEALOUS

D7 G

I'm jeal-ous of the moon that shines a-bove,
I'm jeal-ous of the pret-ty flow-ers, too

D7 Dm E7

cause it smiles up-on the one I love, I'm jeal-ous of the
miss the kiss they al-ways get from

(1.) Dm E7 A7 A7

bird-ies in the trees, They're a-ways sing-ing

(1.) D7 1/2 E7

sweet-est mel-o-dies. you. I'm

Am C#G G

jeal-ous of the "tick-tock" on the shelf, I'm

D7 G

ev-en get-ting jeal-ous of my-self.

JUNE IN JANUARY (Robin Rainger)

Molto moderato

42

It's June in Jan-u-a-ry be-cause I'm in love,
 snow is just white blos-soms that fall from a-love,
 It al-ways is Spring in my heart, with you in my arms. The mag-i-cal dawn.
 And here is the rea-son my dear, your
 The night is cold the trees are bare But I can
 feel the scent of ros-es in the air. It's June in Jan-u-a-ry
 be-cause I'm in love, But or-ly be-cause I'm in love with you.

JUNE NIGHT (A. Baer)

Moderate

Just give me a June night, The moon-light
 and you. In my arms, with
 all your charms, 'Heath stars a-bove, and we'll make love.
 I'll hold you, en-fold you, Then
 dreams will come true. So give me
 a June night, The moon-light and you.

JUST A MEMORY (R. Henderson)

Andante espressivo

Days I knew with you, are just a mem-o-ry, Just a
 hap-pi-ness, I guess, is
 mem-o-ry, { That is all that's left to me. used to be.
 Will we share the night, the moon, the stars a-bove a-gain?
 Will I live to hope to sing, to smile, to laugh a-gain,
 love a-gain? In my dreams, it seems, your face is near to me,
 And it's dear to me. Though it's just a mem-o-ry.

JUST ONE MORE CHANCE

(A. Johnston)

Moderato

G G G+ G⁺ Ddim D7 Gdim D7 Ddim
 Just one more chance. ————— To prove it's you a-lone I care for.
 Just one more night, ————— To taste the kisses that en- chant me.
 D7 Gdim D7 1. G Eb7 D7 2. G alt. D7 G
 Each night I say a lit-tle pray'r for Just one more chance. Just one more chance.
 I'd want no others if you'd grant me
 G7 Ddim C Cm D7 G Ddim E7
 I've learn'd the meaning of re- pen- tance; Now you're the jury at my trial. I know that I should serve my
 Ddim Am A7 D7 Cm D7 G G G+ G⁺ Ddim
 sen- tence; Still I'm hop- ing all the while You'll give me Just one more word.
 D7 Gdim D7 Ddim D7 Gdim D7 G alt. D7 G
 I said that I was glad to start out: But now I'm back to cry my heart out For just one more chance.

KINKAJOU, THE

(H. Tierney) "Rio Rita"

Allegro moderato

G7
 When you do the Kink-a- jou, You dance be- fore you
 C F C+ F Fm
 think you do, You clown a-round you're feel- ing, Oh, so laz- y
 C G+ C G7
 'Fore you know you're shout- ing "Whoop-a- dais- y." First you feel a
 C E7 Am F Cdim C
 kink or two But here's the kick for you, Your one de- sire — is
 G7 G+ C F Ab7 C Gdim G7
 to ac- quire, — Each move- ment of this daint- y dance will thrill you
 C F Ab7 C Gdim G7 C
 thru Oh, I know it will en- trance you. When you do the Kink-a- jou.

LAURA

(D. Raksin)

Moderately

Am7 D7-9 G
 Lau- ra — is the face in the mist- y light
 Gm7 C7-9 Fm7 F6
 on the train that is pass- ing thru
 Foot- steps — that you hear down the hall
 Those eyes — how fa- mil- iar they seem
 1. Fm7 Bb7-9 Eb
 The laugh — that floats on a sum- mer night That you can
 (1.) Cm6 Ab7 D-59 D7 G E9 E7-9
 nev- er quite re- call And you see
 2. Fm7 Fdim C D9
 She gave — your var- y first kiss to you That was
 D7 G9 G7-9 C
 Lau- ra — but she's on- ly a dream.

Moderato

Up a LA - ZY RIV - ER by the old mill - run, That
Up a LA - ZY RIV - ER where the roh - in's song A -

La - Zy La - zy riv - er in the noon - day sun, Lin - ger in the shade of a
wakes a bright new morn - ing, We can loaf a long

kind old tree, Throw a - way your trou - bles, dream a dream with me

Blue skies Up a - bove, ev - ry ones in love, Up a LA - ZY RIV - ER, how
hap - py you can be. Up a LA - ZY RIV - ER wah me.

LIES

Moderato

LIES that made me hap - py, LIES that
made me blue You lied to me the
day that you prom - ised you'd be true
LIES that broke my heart, dear, I be -
lieved them, too, But the mean - est lie that
you told to me Was "I love you."

LILLI MARLENE

Slowly

1. Un - der - neath the lan - tern call, by the bar - rack gate,
2. Time would come for roll call, time for us to part

Dar - ling I re - mem - ber the way you used to wait; 'Twas
Dar - ling I'd ca - ress you and press you to my heart; And

there that you whis - pered off ten - der - ly, That
there 'neath that far - lan - tern light, I'd

you loved me, You'd al - ways be } My Lil - li of the
hold you tight, We'd kiss "Good - night," }

lamp - light, My own LIL - LI MAR - LENE.

45

LINDA

(J. Lawrence)

Slowly

when I got to sleep— I nev- er count sheep,
 We pass on the street, my heart skips a beat,—

count all the charms — a- bout LIN- --- DA. --- And
 say to my- self — 'Hel- lo, LIN- --- DA. --- If

late- ly it seems — in all of my dreams — And
 on- ly she'd smile — I'd stop her a while —

walk with my arms — a- bout LIN- --- DA. --- But what good does — it
 then I would get — to know { mir- a- cles still

do me, — For LIN- DA does- n't know I ex- ist —
 hap- pen — And

1. Can't help feel- ing gloom- y, —

1. Think- of all the lov- in' I've missed. —

2. when my luck- y star be- gins to shine — With

one luck- y break I'll make LIN- --- DA mine. —

LINGER AWHILE

(Owens-Rose)

Moderato

The stars shine — a- bove you, — Yet lin- gar —

a- while; — They whis- per — "I

love you, — So lin- ger a- while, —

And when you have gone a- way, — Each hour

will seem a day, — I've some- thing to tell you, —

So lin- ger a- while —

LITTLE ON THE LONELY SIDE, A (Robertson-Cavanaugh-Weldon)

46

Musical notation for the song 'Little on the Lonely Side, A'. It features a single melodic line with lyrics written below. Chords are indicated above the staff: Gm7, C7, F, Cdim, Gm7, C7, F, Cm, D7, Gm7, C7, A7, D7, Gm7, C7, Gm7, C7, Ddim, Gm7, C7, F.

I'm a lit-tle — on the lone-ly — a lit-tle on the lone-ly side, I keep
 Ev-'ry let-ter — that you send me — I read a doz-en times or more An-y
 think-ing — of you on-ly — and wish-ing you were by my side. — You
 won-der — that I
 know my dear, — when you're not here, there's no one to ro-mance — with, So
 if I'm seen — with some-one else — It's just some-one to dance with.
 love you more and more. — Oh, how I miss your ten-der kiss — and
 long to hold you tight, I'm a lit-tle — on the lone-ly side to- night. —

LITTLE WHITE LIES

(W. Donaldson)

Moderato

Musical notation for the song 'Little White Lies'. It features a single melodic line with lyrics written below. Chords are indicated above the staff: G, Cm, G, D7, G, D7, B, F#7, B, F#7, A7, D, A7, D7, G, Cm, G, D7, G.

The "moon was all" a-glow and heav-en was in your eyes,
 The stars all seemed to know that you did-n't mean all those sighs
 The night that you told me those lit-tle white lies. white lies. I
 try — but there's no for-get-ting when eve-ning ap-pears, I
 sigh, — but there's no re-gret-ting in spite — of my tears. The
 Dev-il was in your heart, But Heav-en was in your eyes
 the night that you told me those lit-tle white lies.

LOUISE

(Whiting)

Moderato

Musical notation for the song 'Louise'. It features a single melodic line with lyrics written below. Chords are indicated above the staff: F, F+, Dm, F, G7, F, dim, C7, F, Gm7, C7, Gm7, C7, F, A, F7, E7, Am, Dm, Am, D7, G7, Gm7, C7, F, F+, Dm, F, G7, dim, C7, Gm7, C7, F.

Ev-'ry lit-tle (breeze) to whis-per "Lou-ise." Birds in the trees — seem to
 feel at the start, — What I
 felt at the start, — Tells me (it knows) I love you, love you.
 dore you, Lou-ise. Just to see and hear you Brings joy I nev-er
 knew. But to be so near you, Thrills me through and through.
 An-y-one can see why I want-ed your kiss, — It had to be — But the
 won-der is this: Can it be true. — some-one like you could love me, Lou-ise?

47

Molto moderato

LOVE IN BLOOM

Handwritten musical score for the song "Love in Bloom". The score is written on five staves. The lyrics are written below the notes, and chords are indicated by letters (C, G, F#7, Bb, D#b7, D4#7, Edim) above the notes. The lyrics are: "Can it be the trees that fill the breeze with rare and soft is per- the spring, that seems to bring the stars right And to the time? Oh no it is- n't the trees, It's love in bloom! spring, It's love in bloom. My heart was a des-ert, You plant- ed a seed, And this is the flow-er; This hour of sweet ful-fill-ment, Is it all a dream the joy su-prime, That came to us in the dim gloom? You know it is- n't a dream, it's love in bloom."

Can it be the trees that fill the breeze with rare and soft is per- the spring, that seems to bring the stars right And to the time? Oh no it is- n't the trees, It's love in bloom! spring, It's love in bloom. My heart was a des-ert, You plant- ed a seed, And this is the flow-er; This hour of sweet ful-fill-ment, Is it all a dream the joy su-prime, That came to us in the dim gloom? You know it is- n't a dream, it's love in bloom.

LOVE IS THE SWEETEST THING (R.Noble)"Say It With Music"

Love is — the sweet-est thing, What else on earth could ev- or bring
the strong-est thing No song of birds up- on the wing

Such hap- pi- ness to ev- 'ry- thing As Love's old sto- ry sto-ry.
Shall in our hearts more sweet- ly sing Than

What- ev- er heart may de- sire, What- ev- er fate may send,
This is the tale that nev- er will tire, This is the song with- out end.

Love is — the great- est thing, The old- est yet the lat- est thing,
I on- ly hope that fate — may bring Love's sto- ry to you.

LOVE LETTERS

(V. Young) "Love Letters"

LOVE LETTERS

Love let- ters straight from your heart. Keep us so
near — while a part — I'm not a lone in the night —
When I can have — all the love you write. I can —
rise ev- 'ry line — I kiss the name — that you
sign — And, dar- ling, then I read a gain right from the
start Love let- ters straight from your heart.

Chords: G, Am, Dm, Em, F#7, Dm, E7, Am, Ddim, Am, Cm, D7, G, Em, F#7, Cdim, G7, C, Cm, G, Cdim, Am7, D7, G.

LOVELINESS OF YOU, THE (Gordon-Revel) "Can't Have Ev'rything"

The beam in your eyes — the smile on your face —
The warmth of your lips — the way that they cling —
touch of your hand — the thrill of your embrace —
sound of your voice — it's like a breath of Spring —
Dar-ling a- van heav-en nev-er could re- place the
Dar-ling, what's the theme of ev-'ry song I ev-er sing? The
Love-li-ness Of You Love-li-ness Of You

When we're cheek to cheek-ing Words may fail me it is true —
But un-ac-cus-tomed as I am to pub-lic speak-ing
I'll tel' the world — all a-bout you — Your charm and your grace — you
dance so di-vine — The joy that I know — to
know that you are mine I'd need a mil-lion phras-es to
prop-er-ly de-fine The heav-en a-bove-li-ness, The Love-li-ness Of You
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LOVELY TO LOOK AT (J.Kern) "Roberta" Moderato

Love-ly to look at, De-light-ful to know and heav-en to kiss. —
A com-bin-a-tion like this Is quite my
most im-po-ssible schem-e come true Im-ag-ine find-ing a dream like you — you —
love-ly to look at, It's thrill-ing to hold you
ter-rib-ly tight, For we're to-gether, the moon is new, And
oh, it's love-ly to look at you to-night!

LOVER MAN - (Davis-Ramirez-Sherman)

LOVER MAN - (Davis-Ramirez-Shuman)

Steady

I don't know why, but I'm feel-ing so sad. I long to try some-thing I've nev-er had,
The night is cold, and I'm so all a-lone, I'd give my soul just to call you my own,
Nev-er had no kiss-in' Oh, what I've been miss-in' LOV-ER MAN, oh where can you be?
Got a heart a-bore me, but no one to love me, LOV-ER MAN, oh where can you be?
I've heard it said that the thrill of re-mem-ber can be like a heav- en-ly dream,
I go to bed with a pray'r that you'll make love to me, Strange as it seems,
Some day we'll meet and you'll dry all my tears, Then whisper sweet lit-tle things in my ears,
Huggin' and a kiss-in', Oh what we've been miss-in' LOV-ER MAN, oh where can you be?

LOVE (Your Spell Is Everywhere) (E. Goulding)

LOVE (Your Spell is Everywhere)

The image shows a musical score for the song 'Love (Your Spell is Everywhere)'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: 'Love your ma-gic spell is ev-ry-where Love your mel-o-dy is in the air'. The second staff continues the melody with lyrics: 'Love I knew you well and found you fair Yst I call you and you are not there'. The third staff has lyrics: 'Then you left me and I laughed at fate, Come, here is my heart my'. The fourth staff has lyrics: 'Now I ask is it too late?'. The fifth staff has lyrics: 'soul to mate, make us for-get the voice that whis-pers, "Wait."'. Chord symbols are placed above the staff: F# at the beginning, Bm above 'ev-ry-where', F# above 'the air', C7 above 'not there', Bm above 'I laughed', C7 above 'at fate,', Ddim above 'is it', C7 above 'too late?', 1. Bm above 'soul to mate', F# above 'make us', C7 above 'for-get the', and F# above 'voice that whis-pers, "Wait."'. The score is presented in a black and white, slightly aged style.

Love your ma-gic spell is ev-ry-where
Love your mel-o-dy is in the air

Love I knew you well and found you fair
Yst I call you and you are not there

Then you left me and I laughed at fate,
Come, here is my heart my

Now I ask is it too late?

soul to mate, make us for-get the voice that whis-pers, "Wait."

MAD ABOUT THE BCY (N. Coward) "Words And Music"
PMS

MAD ABOUT THE BOY

Mad a-bout the boy, I know it's stu-pid to be mad a-bout the boy,
 On the Sil-ver Screen — He melts my fool-ish heart in ev-'ry sin-gle scene,
 I'm so a-shamed of it, But must ad-mit The sleep-less nights I've had a-bout the boy.
 Al-though I'm quite a-ware That here and there are
 tra-ces of the cad a-bout the boy. Lord knows I'm not a fool girl,
 I real-ly should-n't care. Lord knows I'm not a schoolgirl, in the flim-ry of her
 first af-fair. Will it ev-er cle-y? — This odd di-ver-si-ty of mis-er-y and joy —
 I'm feel-ing quite in-sane And young a-gain And all be-cause I'm mad a-bout the boy.

MAKE BELIEVE BALL ROOM (Razof-Denniker)

50

Let's dance, — An-y man-sion or hall room, — Is a MAKE BE-LIEVE
dance, — It will doub-le my chanc-es, — I can see in your
BALL ROOM, — Let's dance; — Let's — Re-nance; — For
glanc-es, — while we're sway-ing, And the band is play-ing, Mu-sic has its charms; You grow tend-er,
sweet-ly you sur-render, In my will-ing arms, Let's dance, — Tho' it's on-ly a
small room, — In our MAKE BE-LIEVE BALL ROOM, — Let's dance. —

MAN I LOVE, THE

(G. Gershwin) "Lady Be Good"

Some day he'll come a-long, The man I love; And he'll be big and strong,
He'll look at me and smile, I'll un-derstand: And in a lit-tle while,
The man I love; And when he comes my way, I'll do my best to make him stay.
He'll take my hand; And though it seems ab-surd,
I know we both won't say a word. May-be I shall meet him Sun-day, May-be
Mon-day, may-be not; Still I'm sure to meet him one day, May-be Tues-day will be
my good news day. He'll build a lit-tle home, Just meant for two, From which I'll never roam.
Who would you? And so all else a-bove, I'm wait-ing for the man I love.

MEMORIES OF YOU

(Blake)

Moderato

Wak-ing, ev'ry-where, At sun-rise, Ev'-ry sun-set, too
Here and there, Ev'-ry-where, Scenes that we I knew
Seems to be Bring-ing me Mem-o-ries of you
And they all Just re-call Mem-o-ries of you
you. How I wish I could for-get those hap-py yes-ter-
years That have left a ro-sa-ry of tears
Your face beams In my dreams, Spite of all I do
Ev'-ry-thing Seems to bring Mem-o-ries of you.

Moderate

Miss You

Musical score for "Miss You" in G major, 4/4 time, moderate tempo. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

I MISS YOU. since you went a way. dear

MISS YOU more than I can say. dear. Day-time, night-time, nothing I do—

Can make me for-get that I still love you, Kiss you, in my dream

kiss you. While spring, "Darling how I MISS YOU," Tell me—

do you ev-er miss me I MISS YOU.

MOANIN' LOW

(Rainger)

Musical score for "Moanin' Low" in Bb major, 4/4 time. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

Moan-in' low— My sweet man— I love him so, Though he's mean— as I can

be, He's the kind of man needs the kind of wo— man like me.

Don't know an-y rea-son why he treats me so poor-ly. What have I gone— and— done?

Makes my trouble double with his wor-ries, When sure-ly— I ain't de-serv-in' of none.

Moan-in' low— my sweet man— is gon-na go. When he goes, Oh, Lor-

des! He's the kind of man— needs the kind of wo— man like me.

MOOD INDIGO

(Ellington-Mills-Bigard)

Musical score for "Mood Indigo" in Bb major, 4/4 time, slow tempo. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

Al-ways get that mood in-di-go, Since my be-by said good-

bye, In the eve-nin' when lights are low,—

I'm so lone-some I could cry, 'Cause there's no-bo-dy who

cares a-bout me,— I'm just a soul who's blu-er than blue— can be,

When I get that mood in-di-go— I could lay me down and die.

Moonglow

Slowly

52

It must have been MOON-GLOW, Way up in the blue,
 I still hear you say - ing: "Dear one, hold me fast."
 It must have been MOON-GLOW That led me straight to you—
 And I start in pray - ing Oh Lord, please let this last—
 We _____ seemed to float right thru the air _____
 Hea - ven - ly songs _____ seemed to come from ev - ery - where,
 And now when there's MOON-GLOW Way up in the blue,
 I al - ways re - men - ber that MOON - GLOW gave me you—

Moonlight Cocktail

Slowly
 Cou - pl - a jig - gers of moon - light and add a star,—
 Pour in the blue of a June night and one gui tar.—
 Mix in a cou - pl - a dream - ers and there you are— lov - ers hail the
 MOON-LIGHT COCK - TAIL Now add a cou - pl - a flow - ers. a drop of dew,—
 Stir for a cou - pl - a hou - rs till dreams come true.—
 As to the num - ber of kiss - es it's up to you— MOON-LIGHT-COCK-TAILS need a few.—
 Cool it in the sum - mer breeze— Serve it in the star - light un - der —
 neath the trees— You'll dis - cov - er tricks like these— Are
 sure to make your MOON-LIGHT COCK - TAIL please— Fol - low the sim - ple di - rect - ions and
 they will bring. Life of an - oth - er com - plex - ion, Where you'll be king—
 you will a - wake in the morn - ing and start to sing— MOON-LIGHT COCK TAILS are the thing—

MOONLIGHT ON THE GANGES

G9 C#m6 Cm6 Bm6 Bbm6 Am6 Ab+57 G+57 C6 C
 Moon- light on the Gan- ges, My lit- tle
 C7 C6 Dm7
 Hin- doo When I Whis- per'd Love's sweet
 Bm E7 Am Am6 D7 G
 mel- o- dy All our dreams and our schemes came true.
 G9 C#m6 Cm6 Bm6 Bbm6 Am6 Ab+57 G+57 C C#57
 Some- day on the Gan- ges I'll meet you once
 C+ F Am6 dim C dim G7 A
 more And I'll kiss you and ca- ress you
 A7 Dm7 G9 G7 C
 Where the wa- ters kiss the si- lent shore.

Moon Over Miami

Slowly
 D7 G Ddim
 MOON O- Ver MI- A- MI. Shine on my love and me, So we can
 Am7 Dm G7 C Bm Em
 stroll, be- side the roll, Of the roll ing sea. Hark to the song of the
 Em Bbm D F#7 Bm F#7 Bm Em Bm Gm
 two that may come true. When the tide comes in,
 D E7 D G
 smil- ing trou- ba- dours, Hark to the throb- bing gut- tars. Hear how the waves of- fer thun- der- ous ap- plause,
 D Ddim Am7 Dm G7 C Bbm G
 Af- ter each ong to the stars. MOON O- VER MI- A- MI, You know we're wait- ing
 Ddim Am7 Dm G7 C Bbm G
 for, A lit- tle love, a lit- tle Kiss On Mi- a- mi shore.

MUSIC, MAESTRO, PLEASE!

Slowly
 G B7 E7
 To night I must- n't think of her, MU- SIC, MAES- TRO, PLEASE
 A7 Am7 D7 G Gdim Am7 D7
 play- your lilt- ing mel- o- dies, Rag- time, Jazz- time, Swing, an- y old
 night, to- night I must for- get how much I need her, So Mis- ter Lead- er
 2x G Am7 G G7 Dm7 G+ C G7 G+
 thing, To help me ease the pain, That
 sol- i- tude can bring. She used to like waltz- es, So please don't play a
 C A7 D Bm7 A7 Am7 D+
 waltz. She danced di- vine- ly and I loved her so, But there I go- to
 G B7 E7
 night I must- n't think of her, No more mem- o- ries, Swing
 Am7 C G Bbm7 Am7 D7 G
 out, to- night I must for- get, MU- SIC MAES- TRO PLEASE!

MY DARLING, MY DARLING (F. Loesser) "Where's Charley?"

MY DAR-LING, MY DAR-LING, I've want-ed to call you my dar-ling For
 MY DAR-LING, MY DAR-LING, I flut-tered and fled like a star-ling. My
 man-y and man-y a- day. a- way. Now all at once you've
 cour-age just mel-ted
 kissed me And there's not a thing I'm sane e- nough to
 say Ex- cept, MY DAR- LING, MY DAR- LING, Get
 used to that name of MY DAR- LING It's here to stay.
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MY FUTURE JUST PASSED (R.A. Whiting) Moderate

There goes the girl I dressed all thru school a- bout,
 Don't e- ven now if she has been spo- ken for.
 There goes the girl I'll now be a fool a- bout
 If she is tied, the ties must be bro- ken, for
 Ring down the cur- tain, I'm cer- tain at then pre- sent
 life can't be that way! to wake me then break me
 My fu- ture just passed! passed! Stars in the blue, tho'
 you're at a dis- tance You can at least do this,
 Some times a boy en- coun- ters re- sis- tance
 Help me to win this miss-. Here are my arms, May
 she find il- lus- ion there. Look in my heart There
 is no con- fus- ion there Now that I'm lov- ing, I's
 my fu- ture just passed.

My Ideal

Moderato

Will I ev-er find the {girl in my mind— The one who is my — I —
 deal. May be {she's a dream and yet {she might be — Just a-round the cor-ner
 wait-ing for me. — Will I rec-og-nize a light in {her eyes — That
 no oth-er eyes — re-veal. Or will I pass {her by and
 nev-er e-ven know that {she is My I de-el.

MY MOTHER'S EYES (A. Baer)

Moderato

One bright and guid-ing light — That taught me wrong from right —
 Those bo-by tales she told — That road all paved with gold, —
 I found in my moth-er's eyes — eyes —
 Just like a wand-er-ing spar-row one lone-ly soul,
 I walked the straight and nar-row to reach my goal.
 God's gift send from a-bove, — A real un-self-ish love —
 I found in my moth-er's eyes.

MY PRAYER (G. Boulanger)

Andante Moderato (Serenade)

MY PRAYER — is to lin-ger with you — At the end of the day
 — is a rap-ture in blue — With the world far a-way
 In a dream that di-vine — MY — And your lips close to mine —
 To-night — while our hearts are a-glow — Oh! tell me the words —
 — that I'm long-ing to know — MY PRAYER — and the an-swer you
 give — May they still be the same — For as long as we live —
 — That you'll al-ways be there — At the end of my PRAYER.

MY REVERIE

Moderately

Our love is a dream, but in My Rev-er-ie
 I can see that this love was meant for me
 On-ly a poor fool nev-er schooled in the
 whirl-pool Of ro-mance could be so cruel
 As you are to me My dream
 are as worth-less as tin to me With-out you
 life will nev-er be-gin to be So love me
 As I love you in My Rev-er-ie Make my dream a re-
 al-i-ty Let's dis-pense with for-mal-i-ty Come to
 me in My Rev-er-ie.

MY SILENT LOVE

Moderato

I reach for you I'd reach for a star, Wor-ship-ping you from a-
 I'm like a com-e-dy-ing out in the rain, On-ly the ash-es re-
 far, main, Liv-ing with my si-lent love. love How I
 Smould-ring lik-ey si-lent
 long to tell all the things I have planned. Still, it's wrong to tell,
 You would not un-der-stand. You'll go a-long nev-er dream-ing I
 care, Lov-ing some-bod-y some-where. Leav-ing me my si-lent love.

THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL

Musical score for the song "The Night Is Young And You're So Beautiful". The score is written on a single staff in treble clef, 4/4 time. It features various chords (C, Dm, G7, C, D7, G) and triplets. The lyrics are: "The Night Is Young And You're So Beau-ti-ful, Here a-mong the sha-dows beau-ti-ful la-dy, op-en your heart. The scene is set, the breez-es sing of it; Can't you get in-to the swing of it, la-dy When do we start? When the la-dy is kiss-a-ble And the ev'-ning is cool, An-y dream is per-miss-a-ble in the heart of a fool The moon is high And you're so gla-mor-ous, And if I seem o-ver-am-or-ous, la-dy What can I do? The night is young and I'm in love with you".

NO GREATER LOVE, There Is

Musical score for the song "No Greater Love, There Is". The score is written on a single staff in treble clef, 4/4 time. It features various chords (C, F, E+, E7, A7, D7, G7, Am, E7, C, D7, G7, F, E+, A7, D7, G7, C, F, E+, A7, D7, G7, C). The lyrics are: "There is NO GREAT-ER LOVE than what I feel for you, NO GREAT-ER LOVE, no heart so true. There is no great-er thrill than what you bring to me, No sweet-er song than what you sing to me. You're the sweet-est thing I have ev-er known, And to think that you are mine a-lone! There is NO GREAT-ER LOVE in all the world, it's true, NO GREAT-ER LOVE than what I feel for you".

Moderato

Object of My Affection, The

THE OBJECT OF MY AFFECTION can change my complexion from white to rosy red,
man-y girls who can thrill me And some who can fill me With dreams of hap-pi-ness

An-y time she holds my hand And tells me that she's mine: First There are Now
but I know I'll nev-er rest un-til she says she's

I'm not a-fraid that she'll leave me 'Cause she's not the kind who'll be un-fair,
But instead I trust her im-plic-it-ly She can go, where she wants to go, do what she wants to do. I won't care, Oh THE

D.S. al Fine

Moderately

Once in A While

Once In A While will you try to give one lit-tle thought to me Though some-one else may
dream of the mo-ments I shared with you Mo-ments be-fore we

be near-er your heart, part. In love's smol-der-ing
two drift-ed a-

em-ber, One spark may re-main if love still can re-mem-ber, The
spark may burn a-gain. I know that I'll be con-tent-ed, with
yes-ter-day's man-o-ry know-ing you think of me Once In A While.

ONE SONG - (F. Churchill) "Snow White & the Seven Dwarfs"

ONE SONG, I have but ONE SONG, ONE SONG,
on-ly for you. One heart ten-der-ly
beat-ing, Ev-er en-treat-ing, con-stant-ly true.
One love that has pos-sessed me, One love
thrill-ing me through, ONE SONG, my heart keeps
sing-ing of one love, on-ly for you.

Out Of Nowhere

Moderate

You came to me from out of no-where, You took my heart
and found it free. Won-der-ful dreams, won-der-ful schemes from no-where;
Made ev-ry hour sweet as a flow-er flow me. If you should go back to your
no-where, Leav-ing me with a mem-o-ry I'll al-ways wait
for your re-turn out of no-where; Hop-ing you'll bring your love to me.

Moderately

Over The Rainbow

Some-where O-ver The Rain-bow way up are high, There's a
skies are blue, And the
land that I heard of once is a lull-a-by, true. Some day I'll wish up-on a star and
dreams that you dare to dream really do come
wake up where the clouds are far be-hind me, Where troubles melt like lemon drops, a-
way, a-bove the chim-ney tops that's where you'll find me. Some-where o-ver The Rain-bow
blue-birds fly, Birds fly o-ver The Rain-bow why then, oh why can't I?

PARIS IN THE SPRING

1 F C⁷ F C⁷ F
2 F C⁷ C C⁰ G⁷
C C⁰ G⁷ C C⁰ G⁷ E⁷ Am
D⁷ G⁷ C⁷ F C⁷ F
C⁷ F C⁷ F

PASSING BY

Moderato

I was on-ly pass-ing by And then you caught my
 you Came stroll-ing in- to view, I took one look and
 eye. What a thrill! My heart and I stood still, Luck-y for me that
 knew, You were love
 pass-ing by. Dar-ling, I nev-er dreamt that I'd dis-
 cov-er A pass-er-by who'd be my lov-er. From now on we'll
 walk to- geth-er And the world will seem so grand
 As we go hand in hand, You and I pass-ing by!

PEG O' MY HEART

Slowly

Peg O' My Heart I love you, Don't let us part,
 I love you, I al-ways knew, It would be you,
 Since I heard your lilt-ing laughter, It's your I-rish heart I'm af-ter
 Peg O' My Heart, Your glanc-es make my heart say How's chances?
 Come, be my own Come, make your home in my heart.

Pennies From Heaven

Ev-ry time it rains, it rains PENNIES FROM HEAV-EN. You'll find your
 Don't you know each cloud contains PENNIES FROM HEAV-EN?
 for-tune falling All o-ver town. Be sure that your um-brel-la is up-side
 down. Trade them for a pack-age of Sun-shine and flow-ers. If you want the
 things you love, You must have show-ers. So when you hear it thun-der
 Don't run un-dar a tree There'll be PENNIES FROM HEAV-EN For you and me.

Penthouse Serenade

62

Just pic - ture a penthouse way up in the sky, With hinges on chim - neys for
all of so - ci - e - ty well stay a - loof and live in pro - pri - e - ty
stars to go by; A sweet slice of heaven for just you and I when we're a - lone. From
there on the roof, Two heaven - ly her - mits we will be in truth When
we're a - lone We'll see life's mad pat - tern As we view old Man -
hat - tan, Then we can thank our luck - y stars, That were liv - ing as we are. In
our lit - tle penthouse, we'll al - ways con - trive to keep love and ro - mance for -
ev - er a - live, In view of the Hud - son just o - ver the Drive When we're a - lone.

PLEASE

Please lend your lit - tle ear to my pleas, Lend a ray of cheer to my
pleas. Tell me that you love me too. Please let me hold you tight in my
arms, I could find de - light in your charms, av - 'ry sight my whole life through.
long must I play the role of a gloom - y Ro - ma - o? Oh! Please say you're not in - tend - ing to
tease. Spend the hap - py end - ing and please Tell me that you love me too.

63 PRECIOUS LITTLE THING CALLED LOVE, A (Davis-Coots "Shipwreck Angel")

Why does my heart miss a beat— At some foot-steps on the street—
 can't a lone— When I know some one will phone—
 It's a pre-cious lit-tle thing— called love— Why a pre-cious lit-tle thing—
 It's a—
 called love— I see a day in June— a wed-ding time— A
 hon-ey-moon cruise— Friends I know— who will throw— Some
 rice and old shoes— What's the one thing makes me say— Heav-en's
 just a- cross the way— It's a pre-cious lit-tle thing— called love.

PRETTY BABY

(Van Alstyne-Kahn)

Moderato

Ev-'ry- bo-dy loves a ba-by that's why I'm in love with you, Pret-ty
 Ba-by, Pret-ty Ba-by; And I'd like to be your sis-ter, broth-er,
 dad and moth-er too, Pret-ty Ba-by, Pret-ty Ba-by. Won't you
 come and let me rock you in my crad-le of love,— And we'll
 cud-dle all the time. Oh! I want a Lov-in' Ba-by and it
 might as well be you, Pret-ty Ba-by of mine.

Prisoner of Love

Alone from night to night you'll find me, Too weak to break the chains that bind me;
 For one com-mand I stand and wait now, From one who's mas-ter of my Fate now;
 I need no shackles to remind me, I'm just a pris-er of love. I'm just a pris-er of love. What's the
 good of my car-ing, if some-one is shar-ing Those arms with me? Al-though (he has an-oth-er, I
 can't have an-oth-er; For I'm not free. - {he's in my dream a-wake or sleep-ing
 Up-on my knees to (him) I'm creep-ing; My ver-y life is in (his) keep-ing, I'm just a pris-er of love.

P.S. I LOVE YOU

Moderately

64

Dear I thought I'd drop a line, the weath-er's cool, the folks are fine
 Yes-ter-day we had some rain, But all in all, I can't complain.
 I'm in bed each night at nine, P. S. I love you. love you.
 Was it dust-y on the train?
 Write to the Browns just as soon as you're a-ble, They came around to call,
 I burned a hole in the din-ing-room ta-ble, And let me see, I
 guess that's all. Noth-ing else for me to say, And so I'll close, but, by the
 way, Ev-'ry-bod-y's think-ing of you. P. S. I love you.

PUT YOUR ARMS AROUND ME, HONEY

PUT YOUR ARMS A-ROUND ME HON- EY Hold me tight
 When they look at me, my heart be- gins to float
 Hud- die up and cud- die up with all your might,
 Then it starts a- rock- in like a mo- tor boat
 Oh, babe, Won't you roll dem eyes, Eyes that
 I just i- dol- ise. Oh! Oh! I nev- er knew
 An- y girl like you.

RAIN

(P. De Rose)

Slowly

RAIN, When ya gon-na rain a- gain? RAIN, Grow the gol- den grain again;
 RAIN, Make the riv-ers deep a- gain, RAIN, Please don't let me sweep again;
 Show- er your blessings on me. me The
 eyes in the mead-ow and the sheep in the corn They know that some-thing is
 wrong Old Moth-er Earth can nev-er give birth - When you're a-way so
 long, RAIN, Make it green in lev- ers lane, RAIN,
 For my gal and me a-gain Show- er your bless-ings on me

REMEMBER ME? (H. Warren) "Mr. Dodd Takes The Air"

Do you re-mem-ber one Sep-tem-ber af-ter-noon, I stood with you and lis-tened to a
 you re-call a cot-tage smel-ling on a hill, there every day I had to pay an-
 wed-ding time, and did not I go with you on your hon-ey-moon? Re-mem-ber me? No
 at the hill? And if I'm not mis-tak-en, dear, I pay them still, Re-
 mem-ber me? I can see that lit-tle an-gel on your
 knee, Can't you see, He kind-a sort-a looks like me, For
 I'm the boy whose on-ly joy is lov-ing you, Who wor-ries till he hur-ries home when
 day is thru And I'm the guy you give your good-night kiss-es to, Re-mem-ber me?

RO-RO-ROLLIN ALONG

When cares pursue me, I'm nev-er gloom-y I keep on sing-in' a song Tho' the
 No need to hur-ry, No need to wor-ry That this morn-ing gon-na go wrong Like the
 clouds hang low I laugh at woe And go } Ro-Ro-Roll-in' A-long Roll-in' A-
 birds that sing I dream of Spring As I'm }
 long Give me the moon for a blan-ket Give me the stars o-ver
 head. I'll make the moun-tain my door-step, I'll make the des-ert my bed
 I'll spend the hou-rs A-mong the flow-ers I'll stay a-way from the throng Let it
 rain or shine, the world is mine As I'm Ro-Ro-Roll-in' A-long.

SENTIMENTAL JOURNEY

Gon-na take a SEN-TI-MENT-AL JOURNEY, Gon-na set my heart at ease,
 Got my bag, I got my res-cr-va-tion, Spent each dime I could af-ford.
 Gon-na make a SEN-TI-MENT-AL JOURNEY, To re-new old mem-o-ries,
 Like a child in wild en-ti-ci-pe-tion, Long to hear that "All-a-board."
 Sev-en, that's the time we leave, at sev-en. I'll be wait-in' up for
 Eigh-ten, Count-in' ev-ry mile of rail-road track that takes me back.
 Nev-er thought my heart could be so "yearn-y." Why did I de-side to read-
 Got-to take this SEN-TI-MENT-AL JOUR-NEY. SEN-TI-MENT-AL JOUR-NEY HOME.

SEPTEMBER IN THE RAIN

(H. Warren)

Moderato

66

The leaves of brown came tum-bling down, re-mem-ber! In Sep-tem-ber, in the rain. The rain, To ev-'ry word of love I heard you whis-per, the rain-drops seemed to play a sweet re-frain, Though Spring is here, to me it's still Sep-tem-ber, That Sep-tem-ber, in the rain.

SERENADE IN BLUE (H. Warren) "Orchestra Wives"

When I hear that Sere-nade In Blue, I'm somewhere In an-oth-er world a-lone with you, shar-ing all the joys we used to know, man-y moons a-go. Once a-gain your face comes back to me, just like the theme of some for-got-ten mel-o-dy, in the al-bum of my mem-o-ry. Sere-nade In Blue. It seems like on-ly yes-ter-day, a small ca-fé, a crowd-ed floor and as we dance the night-a-way, I hear you say, 'For-ever more,' and then the song be-came a sigh, For-ev-er-more be-came good-bye, but you re-mained in my heart. So tell me dar-ling, is there still a spark, or on-ly lone-ly ash-es of the flame we knew, should I go on whist-ling in the dark? Sere-nade In Blue.

SERENADE IN THE NIGHT (Bixio-Cherubini)

Slowly with expression

Ser-e-nade in the night
There were stars in the sky
'neath a fair la-dy's win-dow,
and I sang 'neath the ros-es.
Just the same ser-e-nade that I ten-der-ly played on a night long a-go.
But she gave not a sigh that she'd ev-er be
mine and my love, sto-ry clos-es.
Oh, why must the south wind be
bring-ing it? Oh, why must my heart keep on sing-ing it?
Ser-e-nade in the night from the past comes to haunt me,
when I hear that re-frain, oh, my heart aches a-gain for that lost love of mine.

She's Funny That Way

Moderately

I'm not much to look-at, nothin' to see, - Just glad I'm liv-in' and luck-y to be, -
I can't save a dol-lar, ain't worth a cent, - She does-nt bol-der she'd live in a tent.
I got a wo-man, cra-sy for me, - She's Fun-ny That Way. She's Fun-ny That Way.
I got a wo-man, cra-sy for me, - The' she loves to work and slave for me ev-ry day, She'd be so much
bet-ter off if I went a-way. But why should I leave her, why should I go.
She'd be un-hap-py with-out me I know, I got a wo-man, cra-sy for me, - She's Fun-ny That Way.

Slowly

Shine On Harvest Moon

Oh, Shine on, SHINE ON HARVEST-MOON up in the sky, I ain't
had no lov-in' since A-pril, Jan-u-a-ry June-or Ju-ly. - Snow time ain't no time to stay.
out doors and spoon. So shine on, SHINE ON HARVEST MOON, for me and my gal.

SKYLARK-Moderato

Lync-Johnny Mercer Music-Hoagy Carmichael

68

SKY - LARK. Have you any-thing to say to me? Won't you tell me where my
love can be, Is there a mea-dow in the mist. Where some-one's
wait-ing to be kissed? SKY - LARK, Have you seen a val-ley
green with Spring. Where my heart can go a-jour-ney-ing.
O-ver the sha-dows and the rain. to a blos-som cov-cred
luc? And in your lone-ly flight, Have-n't you heard the mu-sic
in the night, Won-der-ful mu-sic, Faint as a "will o' the wisp."
Craz-ily as a loon, Sad as a BYP sy scr-c-
nad-ing the moon (Oh!) SKY - LARK. don't know if you can
find these things. But my heart is rid-ing on your wings.
So if you see them an-y where Won't you lead me there?

SMOKE RINGS

(E. Gifford)

slowly

Where do they go The Smoke Rings I blow each night,
What do they do Those cir-cles of blue and
white? Oh! why do they seem to
pic-ture a dream above Then
why do they fade my when-tom nar-ade of love?

Smoke Gets in Your Eyes

Andante Moderato

They asked me how I knew my true love was true, I of course re-
plied, Some-thing here in side. Can-not be de- scribed. They said some-day you'll
find, All who love are blind, When your heart is on fire, You need no other light in your
eyes. So I chaffed them and I gay-ly laughed so that they could
doubt my love. Yet to-day My love has flown a-way I am with-
out my love. Now laugh-ing friends de- ride Tears I can-not
hide. So I smile and say, Where's my love? These days I thought to you

SNUGGLED ON YOUR SHOULDER (C. LOMBARDO)

Snug-gled on your shoul-der, Can-died in your arms;
While the mu-sic's play-ing I'm in a star-ry Y.
Dream-ing while I'm dance-ing, Thrilled by all your charms.
Sweet-heart, hear me say-ing, 'This is heav-en ly.'
Dance-ing while lights are low, What a grand con- so-lia-tion.
Dance-ing, You ought to know, You're my in-spi-re-tion.
Let me dance for-ev-er, Dream a-bout your charms,
Snug-gled on your shoul-der. Can-died in your arms.

Slowly

Solitude

In my SOL-I-TUDE — YOU { haunt me With re-ver-ies
taunt me With mem-o-ries —

of days gone by — I sit in my chair, I'm
that nev-er die

filled with de-spair, There's no one could be so and With gloom ev-'ry-where, I

sit and I stare, I know that I'll soon go mad In my SOL-I-TUDE -

I'm pray-ing Dear Lord a-bove — Bend back my love.

So Many Memories

Moderato

SO MA-NY MEM-O-RIES Some-times I think I'll cry So ma-ny thoughts of you
In-to each lone-ly hour You seem to come and go The hap-pi-ness you bring

That sim-ply will not die All day a-won-d'rin' Where you may be
You'll nev-er.

All night a-dream-in' You're still with me nev-er know For tho' you
left me. You left me, too, SO MA-NY MEM-O-RIES of you.

SOME DAY

I know that some-day you'll want me to want you, —

{ When I'm in love with some-bod-y else, — You ex-
When I am strong for some-bod-y new, —

(1.) F7 I am feel-ing blue, You think I can't for-get you un-til
pect me to be true And keep on lov-ing you, Tho

(2.) C7 I am feel-ing blue, You think I can't for-get you un-til
And the you don't want me now, I'll get a-long some-
how, and then I won't want you.

Moderato

Someone To Watch Over Me

There's a some-body I'm longing to see. I hope that he Turns out to be Some one wholl
 I'm a lit-tle lamb who's lost in the wood. I know I could Al-ways be good To one
 watch o-ver me me. Al-though he may not be the
 man some Girls think of as hand-some, To my heart he car-ries the
 key. Won't you tell him please to put on some speed, Fol-low my lead,
 Oh, how I need Some-one to watch o-ver me.

South of The Border

Moderato (serenade)

SOUTH OF THE BOR - DER Down Mex - i - co way That's where I
 pic - ture In old Span - ish lace Just for a
 fell in love when stars a - bove came out to play And now as I wan - der
 ten - der while I kissed the smile up - on her face For it was "Fi - es - ta"
 My thoughts ev - er stray SOUTH OF THE BOR - DER Down Mex - i - co
 And we were so gay SOUTH OF THE BOR - DER Down Mex - i - co
 way She was a Then she sighed as she whispered "Ma - ba - na" Nev - er
 dream - ing that we were part - ing And I lied as I whispered "Ma - ba - na" For our to -
 mor - row nev - er came, SOUTH OF THE BOR - DER I rode back one day
 There in a veil of white by can - die - light she knelt to pray The mis - sion bells
 told me That I must - n't stay SOUTH OF THE BOR - DER
 Down Mex - i - co way Ay! Ay! Ay! Ay! Ay! Ay! Ay!
 Ay! Ay! Ay! Ay! Ay! Ay! Ay!

SPRING WILL BE A LITTLE LATE THIS YEAR(Loesser)Xmas Holiday

72

Eb Bb+57 Eb Edim Fm Eb, Sdim
 SPRING WILL BE A LIT-TLE LATE THIS YEAR | A lit-tle
 Fm Bb7 Eb
 late ar-riv-ing in my lone-ly world o-ver here For
 slow re-viv-ing that mi-sic it made in my heart. Yes,
 Ab Adim Eb Ab, Eb, 1. Fm7 Eb Ab Adim
 you have left me and where is our Ap-ril of old? You have
 time heals all things, so I need-n't cling to this
 Eb Cm7 Fm, Fm7 Bb7-9 Eb+ 2. Abm6 Bb+
 left me and win-ter con-tin-ues cold, As if to say fear, It's mere-ly that
 Eb Bb+57 Eb Edim Fm Bb7-9 Eb
 SPRING WILL BE A LIT-TLE LATE THIS YEAR.

STAR DUST (H. Carmichael)

Moderate

C+57 F Fm
 Some-times I won-der why I spend the lone-ly night
 side a gar-den wall, when stars are bright,
 Fm
 Dreaming of a song? The mel-o-dy haunts my rev-e-rie,
 You are in my arms, the night-in-gale tells his fair-y tale
 Fm Gdim G7
 And I am once again with you, When our love was new, and each kiss an in-spi-
 of per-a-dise where roses grew Tho
 re-tion, But that was long a-go: now my con-so-la-tion is
 (1.) G7 Dm7 G7 C+57 2. Fm C G Am C
 in the star-dust of a song. Be-dream in vain, In my heart it will re-
 B7 E7 Dm7 A7 Cdim G7 C
 main: My star dust mel-o-dy The mem-o-ry of love's re-frain.

STAY AS SWEET AS YOU ARE (Gordon-Revel)"College Rhythm"

C Fdim C Fdim C G7
 Stay As Sweet As You Are, { Don't let a thing ev-er change you.
 C Cdim Dm G7 C E7
 Stay As Sweet As You Are. Don't let a soul range you.
 Stay as grand as you are And as you are, tell me that you're mine, Dear.
 1. F G7 Am
 Don't ev-er lose all the charm you pos-sess,
 (1.) Am7 D7 Fm G+57
 Your love-li-ness, Dar-ling, the way you say "yes."
 2. F Em Am D9
 Young and gay or old and gay, Near to me or a-far,
 F C Cdim G7 C
 Night and day I pray That you'll al-ways Stay As Sweet As You Are.

Stormy Weather

Slow Lament

Don't know why — there's no sun up in the sky, Storm-y weath-er, —
 bare, — gloom and mis-ry ev-ry where, —

Since my man and I ain't to- geth- er, — Keeps rain-in' all — the time, — Life is
 Just can't get my poor self to- geth- er, — I'm wear-y all — the

time, — the time, — So wear-y all — the time, —

When he went a - way — the blues walked in and met me, If he stays a - way — old rock - in'
 chair will get me, All I do is pray — the Lord a - bove will let me

walk in the sun once more, Can't go on, — ev-ry thing I had is gone, Storm-y

weather — Since my man and I ain't to- geth- er, — Keeps rain- in' all — the

time, — Keeps rain- in' all — the time.

Stumbling

Moderato

Stum-bling all a-round, Stum-bling all a-round, stum-bling all a-round so fun - ny,
 That's the lat-est step, that's the lat-est step, that's the lat-est step, My hon - ey.

Stum-bling here and there, Stum-bling ev - 'ry where And I must de - clare, — I stepped right on her toes, —
 No-tice all the pep, no-tice all the pep, no-tice all the pep, —

And when she bumped my nose, — I fell and when I rose, — I felt a -
 shamed — And told her — She said, Stop mun - - bling, — tho' you are stum -

bling, — I like it just a lit-tle bit, just a lit-tle bit, quite a lit-tle bit.

SUMMER NIGHT (H. Warren) "Sing Me A Love Song"

7 4

Sum- mer night, star- ry skies, You can
see my sweet- heart with a thou- sand eyes, Why have I
on- ly two To be- hold a thou- sand charms I i- dol-
ize? Sum- mer night, You've a right To come
in her win- dow when the day is through, She tells you all her
thoughts, In the fad- ing can- dle light, Sum- mer night, Oh! how I en- vy you.

SUMMERTIME (G. Gershwin) "Porgy And Bess"

Allegretto semplice

Sum- mer time an' the liv- in' is sas- y,
Fish are jump- in', an' the cot- ton is
high. Oh yo' dad- dy's rich, an' yo me is good-
look- in', So hush, lit- tle ba- by,
don' yo' cry.

SUNRISE SERENADE (F. Carle)

Look at the grass sil- ver in the sun heav- y with dew. Look at the trees
you can al- most see how they're break- in' thru. Look at the birds
feed- in' all their young in the sy- ca- mores. But you bet- ter get on with your morn- in'
chores. Just take a breath of that new morn' hay and the sugar cane looks like to- night.
There should be a moon down in lov- ers' lane. There you go, day dream- ing when it's
time for you to have that SUN- - RISE SER- E- NADE.

SURRENDER (Benjamin-Weiss) Slowly

SUR- REN- DER, Thy don't you SUR- REN- DER? How long can your
lips live with-out a kiss? SUR- REN- DER, I beg you SUR-
REN- DER, How long can your heart re- sist? I'll
bring you a love you can cling to, A love that won't
be un- true. So please be ten- der and dar-ling, SUR-
REN- DER, And love me as I love you.

SWEETHEART OF ALL MY DREAMS (Fitch-Lowe) Moderato

I love you, I love you, I love you Sweet- heart of
can't live with- out you My life is
all my dreams I amp- ty, it seems You may
do what you may What- ev- er you say You know that
I'll al- ways love you this way I love you, I love you, I
love you You are my sweet- heart in dreams, it
seems, Sweet- heart of all my dreams.

SWEET LORRAINE (C. Burwell) Moderato

I've just found joy, I'm as hap- py as a ba- by boy With an-oth-er brand new
A pair of eyes That are blu-er than the sum-mer skies When you see them you will
chee- choo toy, When I'm with my sweet Lor- raine; raine,
re- a- lize Why I love my sweet Lor-
When it's rain- ing I don't miss the sun, For it's in my sweet- ie's smile,
Just to think that I'm the luck- y one Who will lead her down the aisle — Each
night I pray That no- bo- dy steals her heart a- way, Just can't wait un-til that
hap- py day, When I mar- ry sweet Lor- raine.

SYMPHONY

Moderato

76

Sym-phony, You walk in — — — — —
 And the song be-gins, Sing-ing vi-
 bove, How does it start? — — — — — Then you speak — — — — — The mel-o-dy
 line start in my heart. — — — — —
 seems to rise. — — — — — Then you sigh, — — — — — It sighs and it soft-ly dies, — — — — —
 — — — — — Sym-phony — — — — — sing to me — — — — — then we rise — — — — —
 — — — — — And it's clear to me — — — — — When you're near to me, you are my
 — — — — — Sym-phony. — — — — — My Sym-phony! — — — — —

TAKE ME IN YOUR ARMS

TAKE ME IN YOUR ARMS — — — — — Be-fore you take your love a-way, — — — — —
 Let me thrill a-gain — — — — — To your car-ess of yes-ter-day, — — — — —
 — — — — — TAKE ME IN YOUR ARMS — — — — — Be-fore we part, — — — — — One hour of glad-ness — — — — —
 Let me fill a-gain — — — — — My hun-gry heart. — — — — —
 — — — — — That we knew in the past, — — — — — One mo-ment's mad-ness, — — — — —
 — — — — — Al-though it be the last, hold me fast. Blind me with your charms, — — — — — With all the
 — — — — — star dust in the sky, — — — — — TAKE ME IN YOUR ARMS — — — — — And then good-bye.

Tangerine

Slowly

TAN-GE-RINE — — — — — She is all they claim — — — — — With her eyes of night and
 lips as bright as flame — — — — — TAN-GE-RINE — — — — — When she
 dances by — — — — — Sen-or-i-tas stare and ca-bal-le-ros sigh — — — — — And I've
 seen — — — — — Town to TAN-GE-RINE — — — — — Raised in ev'-ry bar a-
 cross the Ar-gon, time, — — — — — Yes, she has them all on the run But her
 heart be-ongs so just one. Her heart be-ongs to TAN-GE-RINE.

THANKS

Moderato

Thanks for all the love-ly de-light I found in your em-brace I'm
 thanks for un-for-get-a-ble nights I nev-er can re- place And

thank-ful tho' I know it's ending all too soon. And

mem-o-ries that

linger like a haunt-ing tune. It is bet-ter to have

loved you dear and lost, than nev-er to have loved at all. It is bet-ter, for no

mat-ter what the cost I held the world in sway an Em-per-or for a day. And thanks a-gain for tak-ing me on the

road to Par-a-dise. We lost our way, but still I must con-vey my thanks.

Moderato

Thanks For The Memory

Thanks for the mem-o-ry off rainy aft-er-noon's Swingy Har-lem tunes; And
 candle light and wice Castles on the Rhine. Your

mo-tor trips and burning lips and burning toast and prunes How love-ly it was! Me ny's the time th-

eo-ry chair and parties where we sang Sweet Ad-a-line

feast-ed And ma-ny's the time that we feast-ed Oh, well, it was swell while it last-ed: We

did have fun and no harm done. And thanks for the mem-o-ry of sun burns at the shore

nights in Singa-pore. You might have been a headache but you nev-er were a bore. So thank you so much.

THAT OLD FEELING (Brown-Fain) "Walter Wanger's Vogues"

I saw you last night — and got that Old Feel-ing,
 Once a-gain I seemed — to feel that old old yearn-ing,

When you came in sight — I got that Old Feel-ing,
 And I knew the spark

The mo-ment that you danced by I felt a thrill, And when you

caught my eye my heart stood still. — of love was still

burn-ing, There'll be no new ro-mance — for me, it's fool-ish to

start, For That Old Feel-ing, is still in my heart.

THAT'S MY DESIRE

(H. Kroma)

Moderato

18.

To spend one night with you in our old room, -
To meet where you sit play, down in that dim room.

And re-mi-nisce with you THAT'S MY DE-SIRE.
And dance 'till break of day

We'll sip a lit-tle glass of wine, I'll gaze in- to your eyes di-vine.

I'll feel the touch of your lips press-ing on mine.

To hear you whis-per low just when it's time to go,

"Che-rie," I love you so, THAT'S MY DE-SIRE.

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THERE I GO (I. Weiser)

Moderato

There I go, lead-ing with my heart a-gain and There I go,
Tho I know too much love may curb the fire, yet There I go.

act-ing not so smart a-gain, but tho it's un-wise, I can't dis-guise my love.
led a-stray by my de-sire. There's no golden rule to guide a fool in love.

love. I tell my heart, "Be care-ful, or you'll find that you dream a-
lone." I'm wise it's true, what good does it do? My heart has a mind of its
own. There I go, Spill-ing all the dreams I knew, and there I go,

thrilling-ly in love with you. Don't know if you care, Darling, but There I go.

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THERE MUST BE A WAY (Gallop-Saxon-Cook)

slowly, with expression

There must be a way - To Help me for- get that we're through - } There
{ Song - That does- n't re- mind me of you. }

must be a way - To stop me from dream- ing of you. There
kiss - To tell me like yours need to do.

must be a star in the skies That is- n't re- flect- ing your eyes, I

Just don't know how to dis- guise How much I miss you.

I looked for a way to be hap- py, hap- py with some- bod- y

now Oh! There must be a way, but I can't find the way with- out you.

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These Foolish Things Remind Me of You

Slowly

A cig-a-rette that bears a lip-stick's tra-ces, An sur-line tick-et to re-man-tic pla-ces,
A tink-ling pia-no in the next a part-ment, Those stum-bling words that told you what my heart meant,
And still my heart has wings. — THESE FOOL-ISH THINGS re-mind me of you.
A fair-grounds painted swings,
THINGS re-mind me of you. You came, you saw,
you con-quer'd me. When you did that to me, I
knew some-how this had to be. The winds of March that make my heart a danc-er,
A tel-e-phone that rings but who's to an-swer? Oh, how the ghost of you
eli-als. THESE FOOL-ISH THINGS re-mind me of you.

This Love of Mine

THIS LOVE OF MINE Goes on and on, Tho' life is emp-ty —
Since you have gone, — You're al-ways on my mind Tho' out of
sight, — It's lone-some thru the day, — And oh! tho' night —
— I cry my heart out, — It's bound to break Since noth-ing
mat-ters — Let it break, — I ask the sun — and the moon,
The stars that shine. — What's to be-come of it, THIS LOVE OF MINE. —

THINGS I LOVE, THE (Barlow-Harris)

80

The glow of sun-set in the sun-mer skies,
A sil-ver moon-beam peep-ing thru the trees,

The gold-en flick-er of the fire-flies, The gleam of love-light in your
A bed of tu-lips nod-ding in the breeze, The look you give in an-swer

love-ly eyes These are the things I love
to my pleas

these are the things I love. Oh, once I thought that

life was just a win-ter thing, my heart was cold, and

then you came to me and like a breath of spring you turned the

silver snow to gold. A rob-in's ser-en-ade when day is thru,

The bab-bling brook be-side our ren-dez-vous, Your sweet voice whisp'ring
"Dar-ling"

I love you" These are the things I love.

THROUGH (How Can You Say We're Through) (G. Monaco)

You mean we're through? How can you say we're through?
Blue the world would seem so blue,

The way I've cared for you, You've been the on-ly one sweet-heart!
The way I've wor-shipped you, I nev-er dreamed that

Through the show-ers we've been through, Had hap-py hours too,

I don't be-lieve you mean to grieve me, ev-er leave me;
we could part. Through? oh! take me in your arms and love me,
as you used to do, Don't ev-er say we're through!

TICKLE TOE, THE (L.A. Hirsch) "Going Up" Moderato

Ev- 'ry bod- y ought to know, — How to do the "Tick- le Toe,"

With its move- ment so in- vit- ing, Sort of cute and so ex- cit- ing.

"Tick- le ick- le- tick- le Toe," — Makes you feel so full of go- —

Keeps a girl a- say- ing "Oh, Sir!" Clos- er, Dear, I feel so-

Oh! Ev- 'ry bod- y ought to know — How to do the "Tick- le Toe,"

TO EACH HIS OWN (Livingston-Evans) "To Each His Own"

A rose — must re- main — with the sun and the rain — or its
What good — is a song — if the words just don't belong — and a

love- ly prom- ise won't come true. To each his own, } to
dream must be a dream for two No good a- lone, }

each his own And my own is you For me there's

you. — If a flame is to grow there must be a glow, To

o- pen each door there's a key. I need you to know, I

can't let you go, Your touch means too much to me. Two

lips — must in- sist — on two more — to be kissed — or they'll

nev- er know what love can do. To each his own, I've

found my own one and on- ly you.

TOO MARVELOUS FOR WORDS(Whiting)*Ready,Willing And Able*

82

Am7 D9 Am7 D9 Am7 D9

You're just too mar-vel-ous, Too mar-vel-ous for
all too won-der-ful, I'll nev-er find the

Am7 D9 F# G- C#9 A G# G-

words, Like glo-ri-ous, glam-our-ous and that old stand-by am-or-ous, It's
words, That Say e-nough,

2 F# (1) (18 Em6 B C#7 F#9 B D#7 F Dm6

tell e-nough, I mean they just aren't swelle-nough, You're much too much, And
Dm6 Dm7 F#6 G+ C#m7 G+ C# G+ C#m7 C# G D#m/old F#

just too ver-y ver-y! To ev-er be in Web-ster's Dic-tion-
Am7 D7 Am7 D9 Am7 D9 F# G Dm6

a-ry And so I'm bor-row-ing a love song from the
E7 D#m Em7 F#m Am C#6 C# C#m C D7 G

birds, To tell you that you're mar-vel-ous, Too mar-vel-ous for words.

THE TOUCH OF YOUR LIPS

C C C C C

The Touch of Your Lips up - on my brow; Your lips that are cool and
Bb A7 Fm C A

sweet; Such ten - der - ness lies in their soft ca - resse. My
E B7 E C# C G C

heart for - gets to beat. The touch of your hands up - on my heart,
G C Bb Fm

The love is your eyes shine. And now at last
C A D7 F# E C

the mo - ment di vine. The Touch of Your Lips on mine.

TRUE (Samuels-Whitcup)

Bb Edm Medium Slow C#7

TRUE, { TRUE to you on - ly for- ev-er, and
All through the hours the min-utes, the

F# Bb F# G7 Cm

ev-er, I'm TRUE, Liv- ing to love, you shall be my en-
sec-onds, it's you, An- swer the star- light, the moon-light that

Bb F# Bb F# Bb

deav- or, All I own is yours a- lone to share,
beck- ons, Give me all the love I give to

1. C7 C#7 F#

dear, Please, han-dle my heart with care, dear.

2. C7 C#7 F# Bb

you, And you will al- ways find me TRUE.

TRY A LITTLE TENDERNESS

(Woods etc.)

Slowly

She may be wea-ry, Wo-men do get wea-ry Wea-ring the same shabby
 You know she's wait-ing, Just an-tic-i-pa-ting Things she may nev-er pos-

dress, And when she's wea-ry, Try A Lit-tle Ten-der-ness
 sess. While she's with-out them

It's not just sen-ti-men-tal, She has her grief and
 care, And a word — that's soft and gen-tle, Makes it eas-i-er to
 bear. You won't regret it, Wo-men don't forget it, Love is their whole happi-

ness. It's all so eas-y Try A Lit-tle Ten-der-ness.

TWO SLEEPY PEOPLE (H. Carmichael) "Thanks For The Memory"

Molto moderato

Here we are, { out of cig-a-rettes, Hold-ing hands and yawn-ing,
 in the co-zy chair, Pick-ing on a wish-bone

Look how late it gets... Two sleep-y peo-ple, { by dam-n's ear-ly light, And
 From the Frig-id-airs, { with noth-ing to say And

too much in love to say "Good-night." too much in love to break a-

way. Do you re-mem-ber the nights we used to

lin-ger in the hall? Fath-er did-n't like you at all Do you re-

mem-ber the rea-son why we mar-ried in the fall? To

rent this lit-tle nest, — And get a bit of rest. Well

here we are just a-bout the same, — Fog-gy lit-tle fel-la,

Drow-sy lit-tle dame — Two sleep-y peo-ple, by

dam-n's ear-ly light, and too much in love to say good-night.

BODY AND SOUL

Molto moderato (slowly)

My heart is sad and lone-ly for you I sigh, for you dear, on-ly
 I spend my days in, long-ing, And wonder why it's me you're wronging

Why have-n't you seen me? I'm all for you Body and Soul!

Soul! I can't be-lieve it, It's hard to con-ceive it That you'd be a-way re-mak-ing

Are you pre-tend-ing it looks like the end-ing Un-less I could have one more chance to prove dear,

My life a wreck you're mak-ing, You know I'm yours for just the tak-ing, I'd gladly at-ten-der my self to you, Body and Soul!

BOULEVARD OF BROKEN DREAMS

Moulin Rouge

I walk a-long the street of sor-row The Bou-le-vard of Brok-en Dreams
 mor-row When you be-hold your shattered schemes

Where Gig-o-lo and Gig-o-lette can take a kiss with-out re-gret So they be-come the broken
 And Gig-o-lo and Gig-o-lette wake up to find their re-quest met With no re-ward of brok-en

dreams You laugh to-night and cry to- dreams Here is where you'll al-ways
 find me Al-ways walk-ing up and down But I left my soul be-hind me

In an old Ca-the-dral town The joy that you find here you bor-row You can not keep it long it
 seems But Gig-o-lo and Gig-o-lette still sing a song and dance long The Bou-le-vard of Brok-en Dreams

BROADWAY MELODY

Moderato

Don't bring a frown to old Broad-way You've got to
 clown on Broad-way, Your troub-les there are out of

style, For Broad-way al-ways wears a smile, A

mil-lion lights they flick-er there, A mil-lion hearts beat

quick-er there No skies of grey on the great White Jay

That's the Broad-way Mel-o-dy.

UNDER A BLANKET OF BLUE

Moderato

UN-der A BLANKET OF BLUE, — Just you and I be-neath the stars.
Let me be thrilled by all your charms,
Wrapped in the arms of sweet ro-mance, The night is ours.
Darling, I know my heart will dance, With—
in your arms, A sum-mer night's mag-ic, en-thrall-ing me
The night would be trag-ic, If you weren't here to share it my dear,
Cov-ered with heav-en a-bove, Let's dream a dream of love for two,
Wrapped in the arms of sweet ro-mance, UN-der A BLANKET OF BLUE.

VERY THOUGHT OF YOU, The

Moderato (With a slow easy swing)

The ve-ry thought of you — And I for-get to do,
The long-ing here for you,
The lit-tle or-di-nar-y things that ev'-ry-one ought to do.
You'll nev-er know how slow the mo-ments go 'till I'm near to you.
I'm liv-ing in a kind of day-dream, I'm hap-py as a king, And
I see your face in ev-'ry flow-er; Your eyes in stars a-
fool-ish tho' it may seem, To me that's ev-'ry-thing. There i-
bove, — It's just the thought of you, — The ve-ry thought of you, my love.

WE COULD MAKE SUCH BEAUTIFUL MUSIC

WE COULD MAKE SUCH BEAU-TI-FUL MUS-IC } to-gether
We could sing the love-li-est love-songs }
Our hearts beat in tem-po — the sound of our voi-ces will ring — The
touch of our hands makes us sing — The touch of our lips will be mag-ic. Love-ly chords re-
sound from the blend of a few notes — You and I and love are the blending of
true notes — no blue notes. Say the words — the words that I long for. Let them be the
theme of our song For WE COULD MAKE SUCH BEAU-TI-FUL MUS-IC TO-GETHER.

WE JUST COULDN'T SAY GOODBYE

(H. Woods)

Moderato

86

We thought that love was o-ver, that we were real-ly through, I
The chair and then the so-fa, they broke right down and cried The

C said I did- n't love her, that we'd be- gin a- new — And
cur-tains start- ed wav- in' for me to come in- side — I

G7 you can all be- lieve me, We sure in- tend- ed to, — But we
tell you con- fi- dent-ially, The tears were hard to hide, — And we

D7 G7 C Gm7 just could-n't say good- bye. The clock was strik- ing

C7 F twelve o'- clock. It smiled on us be- low. With
D7 G7 fold- ed hands it seemed to say, We'll miss you if you

go. So I went back and kissed her and

C when I looked a- round, The room was sing- in' love songs And

G7 Gdim danc- in' up and down. — And now we're both so hap- py, Be-

D7 C cause at last we've found, — That we just could- n't say good- bye.

WHAT IS THERE TO SAY?

(V. Duke)

Moderato

Eb Fm Eb7 Eb Fm Eb+ What is there to say and { what is there to do. The
Eb Cm Fm how will I pull through. I

dream I've been seek- ing has prac- ti- cally speak- ing come true.
know in a mo- ment; con- tent- ment and home meant just you.

2. Fm7 Cdim Eb Gm6 Fm7 Cdim You are so lev- a- ble, so live- a- ble, Your beau- ty- is just un- fur-

Eb D7 Cm Eb Fm C7 giv- a- ble You're made to mar- vel at and words to that ef- fect.

Eb+ Eb Fm Eb7 Eb F7 Cdim So, What is there to say and what is there to do. My

Eb Cm Fm Eb7 Eb heart's in a dead- lock, I'd ev- en face wed- lock with you.

WHEN DAY IS DONE

(Dr. Katscher)

Slow with expression

Bb Bbdim F9 Y7

When day is done and shadows fall, I dream of you; When

F9 F7 Ebmaj7 Bb

day is done I think of all the joys we knew. That yearning re-

G7 C7 F7 Edim

turning to hold you in my arms, Won't go love, I know love, with-

Bb Bbdim Cm5 F9 Dm Bb Bbdim F9

out you night has lost its charms! When day is done and grass is wet with twi-light's

F7 F9 F7 D Gm Cdim Gm D7 BbD

dew, My lone-ly heart is sink-ing with the sun. Al-though I miss your

Ab Bb+ Ebmaj7 D7-5 G7 F#7 Cm7 Dm F7 Bb

ten-der kiss the whole day through, I miss you most of all when day is done!

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WHEN IT'S SLEEPY TIME DOWN SOUTH (L & O Rene-Muse) slowly

Ab Abm Eb F7

Pale moon shining on the fields below Folks are crooning songs soft and low—
Soft winds blowing thru the pinewood trees Folks down there live a life of ease—

Eb7 G7 Ab Abm F7

Needn't tell me so be-cause I know,— It's Sleep-y-time down South. South.
When ol' mam-my falls up-on her knees

G Ddim D7

Steamboats on the riv-er a- com- in' a- go- in' Splash-ing the night a-

G Ddim D7

way Hear those banjos ring-in' the folks are a- sing-in', they dance till break of

G Bb7 Ab Abm Eb

day — Dear old South-land with its dream-y songs — Takes me back there where

F7 Bb7 G7 Ab Abm Eb

I be- long How I'd love to be in mam-my's arms When it's Sleep-y-time down South

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WHEN MY BABY SMILES AT ME

(Munro); Moderato

Eb G Gdim G

For when my ba-by smiles at me — My heart goes

Ddim D7 D7

rom-ing to par-a-dise — And when my Ba-by smiles at

Ddim D7 G

me — There's such a won-der-ful light in her eyes — The kind of

Eb G Gdim G G E7

light that means just love — The kind of love — that brings sweet

G Eb7 G

ness — I sigh I cry it's just a glimpse of

E7 Am A7 D7 G

Heav-en When my Ba-by smiles at me.

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WHEN YOU WERE SWEET SIXTEEN (J. Thornton) Moderato

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I love you as I never loved before, Since
first I met you on the vil- lage green, Come
to me, or my dream of love is o'er I
Love you as I loved you When you were sweet, When you were Sweet Six- teen.

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WHEN YOU WISH UPON A STAR (L. Harline) Moderato

When You Wish Up- on A Star, makes no diff-erence who you are,
If your heart is in your dream, no re- quest is too ex- trem,
An- y- thing your heart de- sires will come to you. do.
When You Wish Up- on A Star as dream- ers do.
Fate is kind, She brings to those who love,
the sweet ful- fill-ment of their secret long- ing.
Like a bolt out of the blue, Fate steps in and sees you thru,
When You Wish Up- on A Star your dream comes true.

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WISHING (De Sylva) "Love Affair" Moderate

WISH- ING WILL MAKE IT SO Just keep on
car- tain of night will part, If you are
wish- ing, And care will go. Dream-ers tell us
car- tain, with- in your dreams come true, it's no mis- take, And wish- es are the
dreams we dream, When we're a- wake, The heart, So if you
wish long- e- nough, wish strong e- nough, You will come to
know, WISH- ING WILL MAKE IT SO.

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WITH EVERY BREATH I TAKE -(Robin etc)"Here Is My Heart"

I think of you With Ev'ry Breath I Take { And ev'ry breath be-comes a sigh I hear your name } On ev'ry breeze that wa-ders by

Not a sigh of des-pair But a sigh that I care for you.

mem-ber the long years through Ev-en tho' I walk a-lone, you guide me. In the dark-ness you light my way, And all the while in-side me Love seems to say: "Some-day! some-day!" And when I sleep you keep my heart a-wake, But when I wake from dreams di-vine

Ev'ry Breath That I Take Is a pray'r that I'll make you mine.

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WITH THE WIND AND THE RAIN IN YOUR HAIR (Lawrence-Edwards)

Last night we met and I dream of you yet } With the I held you tight as you whis-pered "Good-night" }

wind and the rain in your hair. hair.

Now it will be my fav-'rite mem-o-ry That vi-sion of you stand-ing there.

There in the mist how you sighed when we kissed With the rain and the wind in your hair.

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WRAP YOUR TROUBLES IN DREAMS (H. Barris) Moderato

When skies are cloud-y and gray They're on-ly gray for a day, So } Un-til that sun-shine peeps thru, There's on-ly one thing to do, Just }

wrap your trou-bles in dreams, And dream your trou-bles a-way, trou-bles-a-way.

Your cas-tles may tum-bles, that's Fate, after all, life's really fun-ny that way, No use to grum-ble, just smile as they fall, Were-n't you King-for a day? Say! Just re-mem-ber that sun-shine Al-ways fol-lows the rain, So

wrap your trou-bles in dreams, And dream your trou-bles a-way.

YOU GO TO MY HEAD

(F. Coots)

Tenderly

90

YOU GO TO MY HEAD — and you lin-ger like a haunt-ing re-frain —
like a sip of spark-ling Sur-gun-dy brew —

and I find { you spin-ning 'round in my brain — } like the bub-bles in a
the ver-y men-tion of you — { kick-er in a

glass of cham-pagne. — YOU — The thrill of the thought that you
ju-lep or two. —

might give a thought to my plea casts a spell — ver me. —

Still I say to my-self, "Get a — hold of your-self, can't you

see that it nev-er can be." YOU GO TO MY HEAD —

with a smile that makes my ten-p'ra-ture rise, — like a sum-mer with a

thou-sand Ju-lys, — You in-tox-i-cate my soul with your eyes. —

The' I'm cer-tain that this heart of mine —

has-n't a ghost of a chance in this cra-zy ro-mance,

YOU GO TO MY HEAD. — YOU GO TO MY HEAD. —

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YOU LEAVE ME BREATHLESS — (F. Hollander) "Cocoanut Grove"

You leave me { breath-less, you heav-en-ly thing, — You look like }
speech-less, I'm just like the birds, — I'm filled with

won-der-ful — You're like a breath of spring. — for words. — That lit-tle
mel-o-dy, — But at a loss

grin of yours, — that fun-ny chin of yours, Does so much to my heart —

Oh! give your lips to me, — for, dar-ling, that would be — the fin-al

touch to my heart. — You leave me breath-less, that's all — I can

say — I can't say more, be-cause — you take my breath a-way.

You'll nev-er know just how much I miss you,
You want a way and my heart went with you.

You'll nev-er know just how much I care. And if I tried, I
I speak your name in my ev-'ry still could-n't hide my love for you, You ought to know, for
have-n't I told you so, A mil-lion or more times? prayer If there is
some oth-er way to prove that I love you, I swear I don't know how.

You'll nev-er know if you don't know now.
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YOU MADE ME LOVE YOU (J.V. Monaco)

Slowly

YOU MADE ME LOVE YOU I did-n't wan-na do it, I did-n't wan-na do it,
You made me sigh for, I didn't wan-na tell you, I did-n't wan-na tell you.

You made me want you, And all the time you knew it I guess you al-ways knew it,
I want some.

You made me hap- py some times, You made me glad But there were times
— dear You made me feel so bad. love that's true, Yes I do, 'Deed I

do, You know I do Gim-me, gim-me what I cry for, You know you got the brand of kisses
that I'd die for YOU KNOW YOU MADE ME LOVE YOU.

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Music Corp., N.Y.

YOUNGER THAN SPRINGTIME (R. ROGER) "SOUTH PACIFIC" Moderato

Young-er than Spring-time are you, Soft-er than star-light,
Gay-er than laugh-ter Sweet-er than mu-sic are you.

Warm-er than winds of June are the gen-tle lips you to
an- gel and lov- er, heav- en and earth are you to

gave me. me. And when your youth and joy in- vade my
arms And fill my heart as now they do, Then

young-er than Spring-time am I, Gay-er than laugh- ter am I,
An- gel and lov- er, heav- en and earth am I with you.

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93 ALL THROUGH THE NIGHT - (C. Porter) "Anything Goes" Moderato

F A AM⁷ A⁷ Am⁷ F^{#0} F⁷ B^b E^b⁹ E^b⁷ A^b
 G⁷+5 G⁷ G⁷-5 C⁻⁹ C⁷ C⁻⁹ F^b Dm⁷ B^b C⁷
 EM⁷ E⁷ E^b E^b-⁹ E^b⁶ B⁰ A^bm⁶ A^b C⁷ Fm
 D^b B^bm⁶ C⁷ C⁷-5 C⁷ A^b⁷-5 G^b A^b⁷ B^bm⁷ E⁰
 A^b B⁰ G⁷ C C⁷ F
 A AM⁷ A⁷ Am⁷ F^{#0} F⁷ B^b B^bm Dm⁷
 E⁷-5 A⁷ Gm⁷ C⁻⁹ C⁷ F

ALMOST LIKE BEING IN LOVE

What a day this has been! What a rare mood I'm
 There's a smile on my face 'r for the whole hu- man
 in! } Why, it's al- most like be- ing in love. All the
 race. }
 mu- sic of life seems to be, Like a bell that is
 ring- ing for me. And from the way that I feel when that
 bell starts to peal I would swear I was fall- ing, I could
 swear I was fall- ing, It's al- most like be- ing in love.

ALONG WITH ME (H. Rome) "Call Me Mister"

Moderato

You've al- ways been A- LONG WITH ME Though we were
 far a- part. You've al- ways been the
 man- o- ry That warmed the win- ter in my heart.
 And now that skies are blue a- gain,
 dar- ling, you will be No more a dream, but
 true a- gain For- ev- er A- LONG WITH ME.

94

AND THE ANGELS SING (Z. Elman)

We meet, And the An- gels sing. The An- gels sing the sweetest song I ev- er
 speak, And the An- gels sing. Or am I read- ing mu- sic in? to ev- ry
 heard. You word. Sud- den- ly the set- ting is strange I can see wa- ter and
 moon- light beam- ing, sil- ver waves that break on some un- dis- cov- ered shore; then there it all your
 face that I a- dore. You smile, And the An- gels sing And the an- gels
 just a gen- tle mur- mur at the start, We mu- sic ring- ing
 in my heart.

ANGEL CHILD (Price - Silver - Davis)

An- gel child, I'm just wild a- bout you, An- gel
 child, say that you love me too, In your
 arms for- ev- er I'd stay, you drive a- way,
 Shad- ows of gray; When you smile, I'm in heav- en it's true,
 cud- dle clos- er do, An- gel child, I'm just
 put- ting it mild, When I say that I'm wild a- bout you.

A- pril in Par- is — Chest- nuts in blos- som, —
 Hol- i- day — las un- der the trees. — A- pril in Par- is, —
 This is a feel- ing — No one can ev- er re- prise. —
 I nev- er knew the charm of Spring, Nev- er met its face to face.
 I nev- er know my heart could sing, Nev- er missed a warm em- brace, till
 A- pril in Par- is, — Whom can I run to — What have you done to — my heart?

AT LONG LAST LOVE (C. Porter) "You Never Know"

Is it an earth quake — or sim- ply a shock? — Is it the
 good tur- tle soup — or rare- ly the cock? — Is it a cock- tail, —
 this feel- ing of joy, — Or is what I feel the real w3 Coy?
 Is it for all time, — or sim- ply a lark? — Is it Gra-
 na- da I see or on- ly As- bu- ry Park? — Is it a fan- cy —
 not worth think- ing of, — Or is it At Long Last Love. —

AT THE BALALAIKA

(G. Posford)

Moderately

At The Ba- la- lai- ka { Where there is mag- ic in the spark- ling wine,
 Who knows what ec- sta- sy to- night may bring.
 And mel- low mu- sic in the can- dles shine — I have a ren- dez- vous!
 What love- ly mel- o- dy my heart may sing. — Be- fore the night is
 through — I hear a vi- o- lin, — A haunt- ing GYP- sy vi- o- lin.
 And when it sighs its strange- ly ten- der song I know that I be-
 long At The Ba- la- lai- ka! Oh let me lin- ger there till break of day,
 Where hearts are young, and Ba- la- lai- kas I have a ren- dez- vous!

BACK IN YOUR OWN BACK YARD

(Johnson-Rose-Dreyer)

The bird with feathers of blue, — Is waiting for you —
 You'll see your case — in Spain, — Through your window —
 Back in your own — back yard, — back
 yard, — Oh you can go to the East, go to the West, But
 some day you'll come — Wear-y at heart back where you start-ed
 from, — You'll find your hap- pi- ness lies, — Right
 un- der your eyes, — Back in your own — back yard. —

BAMBA LINA

When we're dancing at the fair we have to watch and keep a-ware, When good old Bam-ba-
 That means I must stand still in your arms and hold your hand still For we dare not dance or
 lin- a calls a stop; — hop, —
 skip or kick or
 Times when he may choose to stop give me a good ex- cuse to prop my lit- tle head a-
 gainst my part-ner's chest; — So you see the rea-son why tho'
 oth- er danc-es I- may try, I al-ways like the Bam-ba-lin- a best! —

Best Thing In Life Are Free, The

Moderato
 The moon be- longs to ev- 'ry- one, — The best things in
 life are free, — The stars be- long to ev- 'ry- one —
 They gleam there for you and me. — The
 flow- ers in Spring, — The rob- bins that sing, — The
 sun- beams that shine — They're yours, They're mine! And love can
 come, to ev- 'ry- one, — The best things in life are free. —

BROADWAY RHYTHM -(N.H.Brown) "Broadway Melody of 1936"

98

Oh that Broad-way Rhy- thm

When I hear that hap- py beat

Feel like danc- ing down the street To

that Broad-way Rhy- thm writh- ing beat- ing rhy- thm.

Got- ta dance! Got- ta dance! Got- ta

dance! Got- ta dance! Broad- way Rhy- thm

It's got- me Ev- ry- bod- y dances Broad- way

Rhy- thm It's got- me, Ev- ry- bod- y dance!

Out on the gay white way In each mer- ry ca- fe, Or-ches

tras play, Tak- ing your breath a- way (With a) Broad- way

Rhy- thm It's got- me Ev- ry- bod- y sing and dance!

BUT NOT FOR ME

Moderato

They're writing songs of love, But not for me. A luck-y fool to fall, And get that way; Heigh-to! A-

starb a- bove, But not for me. With love to lead the way las! and al- so, Lack-a- day! Al though I cant dis- miss

I've found more clouds of gray Than an- y Rus- sian play. Could guaran- tee. I was a of his kiss, I guess he's

not for me.

BUTTON UP YOUR OVERCOAT --(Desylva-Brown etc)/FollowThru"

But-ton up your o-ver-coat When the wind is free
 Eat an ap-ple ev-'ry day. Get to bed by three

Take good care of your-self you be-long to me!

Be care-ful cross-ing streets Co-ool! Don't eat meats Co-ool
 Cut out sweets Co-ool You'll get a pain and ru- in your time

Keep a-way from boot-leg hootch- When you're on a spree
 Take good care of your-self you be-long to me.

Bye Bye Blackbird

Moderato

Pack up all my care and woe Here I go sing-ing low BYE BYE

BLACK BIRD Where some-bod-y waits for me Sug-ar's sweet so is she

BYE BYE BLACK-BIRD No one here can love and un-der-stand me
 Oh what hard luck sto-ries they all hand me

Make my bed and light the light I'll ar-rive late to-night Black-bird Bye Bye

BY HECK - (S. R. Henry)

Moderato

Old Josh who came to town from Os-ka-loo-sa To
 sell his old-est milk-ing brin-dle cow, Said he Now she's a
 reg'-lar lal-la-pa-loo-sa, Betch yer for-ty dol-lars she will
 fetch ten beans; By Heck! this is a rat-tiling live-ly ci-ty, By
 Gosh! just look at all those 'lec-tric cars, By Gum! it sure-ly
 is a dog-gone pi-ty. Did-n't put a half a dol-lar in my jeans.

CALIFORNIA (HERE I COME)

100

Cal-i-for-nia here I come! Right back
Sun-kist miss said, Don't be late! That's why
where I can start-ed from— Where bowers of flow-ers
hard-ly wait— bloom in the sun — Each morn-ing at dawn-ing, Bird-ies sing an'
ev-'ry-thing. A — O - pen up that Gold-en Gate —
Cal-i-for-nia here I come!

CAN I FORGET YOU

Can I for-get you? Or will my heart re-mind me that
once we walked in a moon-lit dream? — made the moon-light
sweet you seem. — Will the glo-ry of your
near-ness fade, As moon-light fades in a veil of
rain? Can I for-get you, When ev-'ry night re-
minds me How much I want you back a-gain. —

Can't Help Lovin' Dat Man

Tempo di Blues
Fish got to swim — and birds got to fly, — I got to love — one man till I die. —
Tell me he's la-zy, tell me he's slow, — Tell me I'm cra-zy, may-be, I know, —
Can't help lov-in' dat man — of mine. — When he goes a-
way Dat's a rain-y day, And when he comes back dat day is
fine. — The sun will shine. He can come home — as late as can be, —
Home with-out him — ain't no home to me. — Can't help lov-in' that man — of mine. —

CAN THIS BE LOVE?

I'm all at sea, Can this be love?
 What can it be, Can this be love?
 This myster - y, Can this be love? I'm in
 This thing that I keep dream - ing of, All through the
 blue haze where noth - ing seems quite real, I wan - der
 night till
 through days with this cra - zy feel - ing wake at ear - ly
 dawn? Tell me, can this be love?

Cecilia

Does your Mod - er know you're out Ce - ci - lia. Does she know that
 I'm a - bout to steal you, Oh, my when I look in your eyes.
 Some - thing tells me you and I should get to - geth - er, How a - bout a lit - tle kiss Ce - ci
 lia, Just a kiss you'll nev - er miss Ce - ci - lia, Why do we two
 keep on wast - ing time, Oh, Ce - ci - lia, say that you'll be mine.

Chan-son - ette, Chan-son - ette, Love was born when we
 gleam of the moon brings a dream or the
 met for ever and a day, let me stay by your side. Ev - ery
 tune that mel - o - dy di - vine, al - ways mine as my guide.
 The rose that blooms on each to - mor - row It's
 fra - grance shall bor - row from you. Chan-son - ette, Chan-son - ette You will
 nev - er re - gret For - ev - er to be known as my own Chan-son - ette.
 My Chan-son - ette. My Chan-son - ette.

CHARLEY, MY BOY

(Kahn-Ficrita)

Moderate

102

CHAR-LEY MY BOY, — Oh CHAR-LEY MY BOY, — You

thrill me you chill me with shiv-ers of joy. —

You've got that kind- a sort- a bit of a way, —

That makes me takes me tell me what shall I say, —

And when we dance — I read in your glance, — Whole

pa- ges and a- ges of love and ro- mance. —

They tell me Ro- me- o was some lov- er too, —

But boy he should have tak- en les- sons from you, —

You seem to start — where oth- ers get through, —

Oh CHAR-LEY MY BOY.

CHEERFUL LITTLE EARFUL (L. Warren) "Corned Beef & Roses"

There's a cheer-ful lit-tle ear-ful Goah I miss it some-thing
Stocks can go down bus'-ness slow down But the milk and hon-ey

1. fear-ful And this cheer-ful lit-tle ear-ful Is the well known "I love
Flow down with a

you? you" In ev-'ry play it's a set phrase What the pub-lic
get phrase But as a pet phrase it'll do do do Poo-pa

roo-it soft and cu- it Make me hap- py you can do it With a

cheer-ful lit-tle ear-ful Or the well known "I love you."

CLOSE AS PAGES IN A BOOK (S. Romberg) "Central Park"

We'll be Close as Pag-es in a Book, My love and
 I. So close we can share a sin-gle look, Share ev-ry
 sigh. So close that be-fore - hear your laugh,
 My laugh breaks through; And when a tear starts to ap-pear,
 My eyes grow mist-1 too. Our dreams won't come
 tumb-ling to the ground, We'll hold them, fast.
 Darl-ing, as the strong-est book is bound, We're bound to
 last. Your life is my life and
 while life beats a-way in my heart We'll be Close as
 Pag-es in a Book, Nev-er to part.

COLLEGIATE

(Jaffe-Bonx)

Col-le-giate, Col-le-giate Yes! we are col-le-giate
 Trou-sers, bag-gy And our clothes look rag-gy
 No-thing in-ter-med-jate No ma'am
 But were rough and read-y
 Yea! (Hot Dog) Gar-ters are the things we nev-er
 wear And we have-n't an-y use for red hot
 flannels Ver-y ver-y sel-dom in a
 hur-ry Nev-er ev-er wor-ry We're Col-le-giate, Rah! Rah! Rah!

COME RAIN OR COME SHINE

104

f I'm gon-na love you Like no-bod-y's loved you, Come
A7
Dm rain or come shine. High as a moun-tain and
G7
C7 deep as a riv-er, Come rain or come shine.
F#7 I guess when you met me It was just one of those things,
Bbm *C-57*
Fm But don't ev-er bet me, 'Cause I'm gon-na be true if you let me.
Bbm *Odin* *Ddim* *C7* *Gdim* *Odin* *G7* *C7*
f You're gon-na love me Like no-bod-y's loved me, Come rain or come shine.
A7 *Dm*
Hap-py to- geth-er, Un-hap-py to- geth-er And
A7 *D7*
won't it be fine. Days may be cloud-y Or
G7 *Gm*
sun-ny, We're in or we're out of the mon-ey, But
Dm7 *G7* *E-57* *A7* *F#7* *D*
I'm with you al-ways, I'm with you rain or shine.

CONTINENTAL, THE - (C. Conrad) "The Gay Divorcee"

F#7 *Gm* *Eb7* *Fm* *Bbm7* *Gm* *Eb7* *Fm* *Bb7*
Beau-ti-ful mu-sic! It's smeth-
Fm *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm* *Bb7*
Danger-ous rhy-thm! der-ing, The Con-ti-nen-tal, A way of dancing that's really ul-tra new; It's very sub-tle The Con-ti-
Fm *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm* *Bb7*
pas-sion The Con-ti-nen-tal. An in-vi-ta-tion to moonlight and ro-mance, It's quite the fash-ion, The Con-ti-
Fm *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm* *Bb7*
nental, Be-cause it does what you want it to do. It has a
Fm *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm* *Bb7*
dance. Your tips whisper, so ten-der-ly, Her eyes
Fm *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm* *Bb7*
an-swer your song. Two bod-ies sway-ing The Con-ti-nen-tal And you are
Fm *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm* *Bb7* *Eb*
say-ing just what you're think-ing of; So keep on dancing 'The Con-ti-nen-tal,' For it's the song of romance and of love.

DANCING IN THE DARK - (A. Schwartz) "The Band Wagon"

Danc-ing in the dark Till the tune ends, We're
Look-ing for the light Of a new love to
danc-ing in the dark night, And it soon ends; We're
bright-en up the night, I have you, love, And
walk-ing in the won-der of why we're here.
we can face the mu-sic
Time hur-ries by we're here and gone.
geth-er, Danc-ing in the dark.

DARDANELLA

Oh sweet Dar-da-nel-la, I love your har-em eyes.
I'm a luck-y fel-low To cap-ture such a prize. Oh, Al-lah
knows my love for you And he tells you to be true. Dar-da-nel-la.
oh, hear my sigh. Oh, sweet Dar-da-nel-la.
Pre-pare the wed-ding wine. There'll be one girl in my ha-rem when you're mine.
We'll build a tent just like the chil-dren of the O-ri-ent.
Oh, sweet Dar-da-nel-la, My star of love di-vine.

Dancing On The Ceiling

106

Violoncello

He danc-es o-ver head on the ceil-ing, near my bed,
 I try to hide in vain Un-derneath my coun-ter-pane:
 In my sight. Through the night. I whisper
 There's my love up a bowe!

"Go a-way my lov-er, it's not fair," But I'm so grate-ful to dis-cov-er
 He's still there. I love my ceil-ing more Since it is a
 danc-ing floor just for my love.

DID YOU EVER SEE A DREAM WALKING H. Revel "Sitting Pretty"

Did You Ev-er See A Dream Walk-ing? Well, I did! —

Did you ev-er hear a dream talk-ing? Well,

I did! Did you ev-er have a dream

thrill you with "Will you be mine?" Oh, it's so grand —

and it's too, too di-vine. Did you

ev-er see a dream danc-ing? Well, I did! — Did you

ev-er see a dream ro-manc-ing? Well, I did! —

Did you ev-er find Heav-en right in your arms,

Say-ing I love you, I do, Well the dream that was walk-ing And the

man that was talk-ing And the Heav-en in my arms was you.

DOES YOUR HEART BEAT FOR ME (Morgan-Johnson) *Moderate*

The we said 'good-bye,' when the moon is high, Does your heart beat for me? I won-der if I still ling-er in your mem-o-ry. When you hear my name, is the thrill the same as it once used to be? When you're lone-some, my sweet-heart, Does your heart beat for me?

DOODLE-DOO-DOO - (Kassel-Stitzel) *Moderate*

Please play for me that sweet mel-o-dy Called Doo-dle Doo- Doo, Doo-dle doo- doo, I like the rest But what I like best Is doo-dle doo- doo, Doo-dle doo- doo. Sim-plest thing, There's noth-ing much to it, Don't have to sing, Just Doo-dle doo- doo it. I love it so When ev-er I go I doo-dle-doo doo-dle doo- doo.

DOWN AMONG THE SHELTERING PALMS - (A. Olman) *Moderately*

Down A-mong The Shel-ter-ing Palms, O hon-ey, wait for me, O hon-ey, wait for me, Meet me down by the old Gold-en Gate, Out where the sun goes down a-bout eight. How my love is burn-ing, burn-ing, burn-ing, How my heart is yearn-ing, yearn-ing, yearn-ing to be Down A-mong The Shel-ter-ing Palms, O hon-ey wait for me

DREAM A LITTLE DREAM OF ME

Moderato

Stars shin-ing bright a - bove you, Night breez - es seem to whis-per "I love you."
 Say "night-is-night" and kiss me, Just hold me tight and tell me you'll miss me.

Birds sing-ing in the eve - a - sore tree, "Dream a lit - tle dream of me."
 While I'm a - lone and blue as o - cean be,

dream of me, Stars rad - ing, but I lin - ger on, dear, Still crav-ing your
 kiss: I'm long-ing to lin - ger till dawn, dear, Just say - ing this:

Sweet dreams till sun-beams find you, Sweet dreams that leave all wor - ries be - hind you,
 But in your dreams what - ev - er they be, Dream a lit - tle dream of me.

EVELINA (H. Arlen) "Bloomer Girl"

Slowly with rhythm

E - ve - li - na, won't ya ev - er take a shine to that moon? —

E - ve - li - na, ain't ya both - ered by the bo - bo - link's
 tune? — Tell me, tell me how long — ya gon - na
 keep de - lay - in' the day. Don't ya reck - on it's wrong —

Tri - flin' with A - prill this way? E - ve - li - na, won't ya
 pay a lit - tle mind to me soon? —

Wake up! Wake up! The earth is fair, the fruit is fine —
 But what's the use o' smel - lin' wa - ter mel - on
 cling - in' to an - oth - er fel - la's vine? E - ve - li - na, won't ya
 roll off that vine an' be mine? —

EASY TO LOVE (C. Porter) "Born To Dance" Andantino

You'd be so eas-y to love, So eas-y to
 You'd be so grand at the game, So care-free to-
 i-dol-ise, all oth-ers a-bove, So worth the
 geth-er, that it does seem a

1. Gm7 G6 Gdim D47 D7
 yearn-ing for, So swell to keep ev-'ry home-fire burn-

1. Bm Gdim 2. E7 A Cm6
 ing for, shame, That you can't see your

G Gdim E7 Am7 D7 G
 fu-ture with me, Cause you'd be oh. so eas-y to love!

EVERY LITTLE MOVEMENT - (K. Hoshne) "Madame Sherry"

Ev-'ry lit-tle move-ment has a mean-ing all its own,
 Ev-'ry thought and feel-ing by some pos-ture can be
 shown, And ev-'ry love-thought that comes a-steal-ing o'er your
 be-ing must be re-veal-ing All its sweet-ness in some sp-
 peal-ing lit-tle ges-ture all, all its own.

FASCINATING RHYTHM (G. Gershwin) "Lady, Be Good"

Fas-ci-nat-ing Rhy-thm You've got me on the go! Fas-ci-nat-ing Rhy-thm I'm all a-
 once it did-n't matter But now you're doing wrong, When you start to patter, I'm so un-
 qui-ver. What a mess you're mak-ing! The neigh-bors want to know why I'm
 hap-py. Won't you take a day off? De-cide to run a-long Somewhere
 al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up with the
 far a-way off, And make it snap-py Oh, how I

sun, (Start a hop-ping nev-er stopping) To find at night, no work has been
 done. I know that long to be the man I used to be!

Fas-ci-nat-ing Rhy-thm, Oh, won't you stop pick-ing on me!

It's a big — day — ev-ry-where, — Far the Jones —
 When he grows — up he nev- or will stray — With a name —

like the one — that he's got — brand- new hair, — He's the
 As he

joy heav- en sent And they proud- ly pre- sent { Mis- tar
 walks down the street, Folks will say Pleased to meet, }

Frank- lin D. Roo- se-velt Jones. What a smile! —

And how he shows it. — He'll keep hap- py — all day

long What a name! — I'll bet he knows it. — With that

han- dle how can he — go wrong! — And the folks — in the town

all a- gree — He'll be fa- mous, as fa- mous as he

can be. — How can he be a God * Or a stick in the

and When he's Frank- lin D. Roo- se-velt Jones. Yee- sir

ee, yee- sir- ee, yee- sir- ee.

FEATHER YOUR NEST (Kendis-Brockman-Johnson)

The birds are hum- ming — "go feath- er your nest," —
 two, love, — to- geth- er we'll rest —

To- mor- row's com- ing, — so feath- er your nest, — It's time for
 — Where on- ly true love — can weath- er the test. — Don't be de-

ma- ting, — no use bee- i- tat- ing, — The par-son is
 lay- ing, — the or- gan is play- ing, —

wait- ing, he knows just wheth- er it's best. In a home for

The whole world is say- ing, — "Go feath- er your nest!"

FELLOW NEEDS A GIRL. A

(R. Rodgers) "Allegro"

Moderato

A fel- low needs a girl to sit by his side at the
hold in his arms when the
end of a wear- y goes day. To sit by his side and
rest of his world goes wrong. To hold in his arms and
list- en to him talk and a- gree with the things he'll say.
know that she be- lieves that her fel- low is wise and strong.
When things go right and his job's well done, he wants to share the
prize he's won. If no one shares, and no one cares, where's the
fun of a job well done? Or a prize you've
won? A fel- low needs a home, his own kind of home, Put to
make this dream come true, A fel- low needs a girl his
own kind of girl. My kind of girl is you!

FOGGY DAY. A (G. Gershwin) "Damsel In Distress"

A fog- gy day in Lon- don town
How long, I won- - - dered, could this thing last? But the
Had me low and had me down.
age of mir- - - a- - - tles had- n't passed. For
1. I viewed the morn- ing with a- - - larm, The
1. Brit- ish Mu- se- - - um had lost its char- - -
2. sud- den- ly, I saw you there And through
fog- gy Lon- don town the sun was shin- ing ev- 'ry- where.

FLYING DOWN TO RIO (V. Youmans) "Flying Down To Rio"

112

My Ri-o, Ri-o by the Sea-o,
Fly-ing down to Ri-o where there's rhy- thm and rhyme.
Hay fel- lar, Twirl that old pro- pel- lar,
Got to get to Ri-o and we've got to make time.
You'll love it Sear- ing high a- bove it,
Look- ing down on Ri-o from a Heav- en of blue. Send a
re- ci- o to Ri-o de Ja- nei- re With a
big hal- le just so they'll know and stand by there, we'll fly there
Hay Ri-o Ev- ry- thing will be o- kay we're
sing- ing and wing- ing our way to you.

FOR YOU, FOR ME, FOR EVERMORE (Gershwin) Shocking Miss Pilgrim

For you, for me, for ev- er- more. It's bound to
be for ev- er- more. It's plain to see, we
found by find- ing each oth-er, the love we wait- ed for. I'm
yours you're mine, and in our hearts The hap- py
end- ing starts. What a love- ly world this world will be, With a
world of love in store For you, for me, for ev- er more.

FROM NOW ON (C. Porter) "Leave It To Me"

Moderato

From now on, no more phi-lan-dring, No more
hot-spots, no scat-ter-brain. From now on my
fun will be me-an-dring with my dar-ling, down lov-er's lane.
The old gang will nev-er know me When they
find I've be-come the kind Peo-ple call "hom-ey." No more yearn
for some-thing new, dear, My ad-dress is you, dear, From now on.

GEE! BUT YOU'RE SWELL

(A. Baer)

Moderato

Gee! but you're swell, when I say swell I mean you're
just what it takes and I'll ad-mit I get the
love-ly as well. when I say love-ly I mean glor-i-ous too
luck-i-est breaks, And I mean luck-y, for what
I'm mad a-bout you, You're a-bout the grand-est thing that
I e-er knew, You've got else could it be when a girl like you loves
me I mean it, hon-est-ly. Gee! But you're swell.

GIMME A LITTLE KISS. WILL YA HUH? -(Turk-Smith-Pinkard)

"Gim-me" a lit-tle kiss Will "Ya" Huh? What are "ya" gon-na miss
Will "Ya" Huh? Gosh! oh gee! Why do you re-fuse? I can't see
what you've got to lose, Aw, "gim-me" a lit-tle squeeze Will "Ya" Huh?
Why do you wan-na make me blue? I would-n't say a word if I were
ask-in' for the world, But what's a lit-tle kiss be-tween a "fel-ler" and his girl? Aw,
"gim-me" a lit-tle kiss, Will "Ya" Huh? And I'll give it right back to you.

GIRL FRIEND, THE - (R. Rodgers) "The Girl Friend"

114

C Cdim G7 D7+ C E7 F

Is-n't she cute! Is-n't she sweet! She's gen-tle and men-tal-ly, nearly com-plete. She's
Take her to dance, take her to tea! It's dum-ning how cun-ning this la-dy can be. A

C Cdim G7 C F G7 2 A7

knock-out, she's re-gal, her beau-ti-ful, la-zal, she's the girl friend! — She is smart
look at this vis-ion will cause a col-li-sion, she's the girl friend! —

B7 Em B7 Em G7 C G7

she's re-fined, How can she be real? She has heart she has mind,

C Cdim G7 F Gdim G7 C Cdim G7 Cdim C E7

Hell, the girl's I - deal! Is-n't she cute, Is-n't she sweet? An eye-ful you'd die full of

F C Cdim G7 C G7

plea-sure to meet. In my fun-ny fash-ion I'm cursed with a pas-sion for the girl friend!

GLORY OF LOVE, THE

Not fast

G D7 G

You've got to { give } a lit-tle, { take } a lit-tle { And let your poor heart }
laugh cry Be- fore the clouds roll

C G D7 G

break a lit-tle That's the sto-ry of That's the glo-ry of love. —

by 2. G7 C G Cdim

— As long as there's the two of us — We've got the world and all its

G Cm Cdim A7

charms And when the world is thru with us We've got each oth-er's

D7 G D7 G

gms. — You've got to win a lit-tle, lose a lit-tle And al-ways have the

G D7 G

blues a lit-tle That's the sto-ry of That's the glo-ry of love. —

GOLD DIGGER'S SONG, THE - (H. Warren) "Gold Digger's of 1933"

C Dm7 G7 C Dm7 G7 C C+

We're in the mon-ey, We're in the mon-ey, We've got a
The skies are sun-ny, Old man de-

F Ab7 C Dm7 G7 C G7 12 C Am Em Am

lot of what it takes to get a- long!
pres-sion you are through, you done us wrong! We nev-er see a

Em Am B7 Adim Em B7 Em - Am Em

head-line 'bout a bread-line, to- day, And when we see the land-lord, we can

B7 A7 Ab7 G7 C Dm7 G7 C

look that guy right in the eye. We're in the mon-ey Come on, my

Dm7 G7 C C+ F Ab7 C Dm7 G7 C

hon- ey, — Let's spend it, lend it, send it roll- ing a - long.

GOODY-GOODY - (Mercer-Malneck)

GOODY-GOODY - (Mercer-Malneck) Moderately bright

So you met some one who set you back on your heels GOOD- Y

GOOD- Y! So you met some one and now you know how it

feels GOOD- Y GOOD- Y! So you gave him your heart too just as

I gave mine to you And he broke it in lit- tle piec- es,

now how do you do. So you lie a- wake just sing- in' the blues all

night GOOD- Y GOOD- Y! So you think that love's a bar-

- rel of dy- na- mite Hoo- ray and hal- le-

lu- jah! You had it com- in' to ya. GOOD- Y

GOOD- Y for him GOOD- Y GOOD- Y for me And I

hope you're sat- is- fied you ras- cal you.

Allegro Moderato

Happy Days Are Here Again

116

Cause hap - py days are here a - gain The skies a - bove are
 Al - to - ga ther about it now! There's no one who can
 clear a - gain Let us sing a song of cheer a - gain (Hap - py days are
 doubt it now So let's tell the world a - bout it now
 here a - gain! gain: Your cares and trou - bles are gone:
 There'll be no more from now on. Hap - py days are
 here a - gain: The skies a - bove are clear a - gain: Let us sing a Song
 of cheer a - gain Hap - py days are here a - gain

HAVE YOU EVER BEEN LONELY (P. D. Rose)

Moderato

Have you ever been lone - ly? Have you ever been blue? Have you ev - er loved
 Some - one Just as I love you? Can you see I'm sor - ry For each mis - take I've
 made? Can you see I've changed, dear, Can you see I've paid? Be a lit - tle for - giv - ing
 Tell me back in your heart, How can I go on liv - ing Now that we're a -
 part If you knew what I've been thru You would know why I ask you, Have you ev - er been
 lone - ly? Have you ev - er been blue?

HEIGH-HO

March Tempo

HEIGH- HO, HEIGH- HO, To make your troub - les
 go, Just keep on sing - ing all day long HEIGH-
 HO, HEIGH- HO, HEIGH- HO, HEIGH- HO, HEIGH-
 HO, For if you're feel - ing low, You pos - i - tive - ly
 can't go wrong With a HEIGH HEIGH- HO,

[illegible]

HERE I'LL STAY - (K. Weill) "Love Life"

Moderato

There's a far land, I's told, Where I'll
But I know well they're wrong and I

find a field of gold, But here I'll
know where I be- long, And here I'll

stay with you. And they say there's an
isle deep with clo- ver Where your

heart wears a smile all day through.

you. For that land is a sand- y il-

lu- sion. It's the theme of a

dream gone a- stray, And the

world oth- ers woo I can find lov- ing

you, And so here I'll stay.

Here In My Arms

Moderato

Here in my arms it's a - dor - a - ble! It's de - plor - a - ble
 When lit - tle lips are so kiss - a - ble It's per - mite - a - ble

— That you were nev - er there. Next to my heart it is ev - er so
 — For me to ask my share

lone - ly. I'm hold - ing on - ly air. While here in my
 arms it's a - dor - a - ble! It's de - plor - a - ble That you were nev - er there.

HI, NEIGHBOR! (J. Owens) "San Antonio Rose" **Lively**

HI, NEIGH-BOR! HI, NEIGH-BOR! What do ya' know and
 what do ya' say? HI, NEIGH-BOR! HI, NEIGH-BOR!

Throw all your wor - - ries a - way. Come on and shake my hand
 and let a grin do the rest. It makes ya' feel so grand to get your
 chin off your chest. I'm shout-in' HI, NEIGH-BOR! My
 neigh-bor! Time to play and say, "HI!"

HONEY SONG, THE (Massey-Gibson) **Moderato**

HONEY, I'M IN LOVE WITH YOU. Dreaming in your eyes so blue, Tell me that you love me,
 Honey, let me hold your hand, 'Till I make you un-der-stand, That you are for-ev-er

too; I don't want to be re-s-cued. YOU. I'm for-ev-er build-ing
 more HONEY I'M IN LOVE WITH

dreams, 'Round your pretty head, it seems; Do you want to spoil my schemes, By

say - ing you'll nev-er be mine? I would make an o - cean trip. If I could kiss your dear, sweet
 lips. I would walk a mil-lion miles. To hear you say you love me too.

If I love a - gain, Tho' it's some one new, If I love a -
 If I love a - gain, I'll find oth - er charms; But I'll make be -
 gain, I'll will still be you arms. In some one el - ses fond em
 lieve, You are in my arms. And tho' my -
 brace, _____ I'll close my eyes and see your face. _____
 lips whis - per, "I love you." My heart will not be true,
 I'll be lov - ing you, Ev - ry time I love a - gain. _____

IF I LOVED YOU (R. Rodgers) "Carousel"

Allegretto Moderato

C Cdim C Cdim
 If I loved you, Time and a gain I would try to say
 Words would-n't come in an any way,
 Dm Cdim
 All I'd want you to know. go.
 Round in cir-cles to I'd know.
 Dm7 C#7 C
 Long-in' to tell you, but a fraid and ahy, I'd let my
 Dm Eb D7 G G7 C Cdim
 gold-en chanc-es pass me by! Boon you'd leave me,
 C Cdim
 off you would go in the mist of day, Nev-er, nev-er to
 C Dm C Dm7 G7 C
 know How I loved you, If I loved you.

IF THERE IS SOMEONE LOVELIER THAN YOU(Schwartz)"Rev. W/ Mus"



 If there is some one love-li-er than you, — Then I am

 blind, A man with- out a mind, if there is some one

 love-li-er than you. — But no, I am not blind, My

 eyes have trav-el-l'd ev-'ry-where In hope that I might find A

 crea-ture half so fair; If there is some one love-li-er than

 you, — By all that's beau-ti-ful, such beau-ty can't be true. —

IF THIS ISN'T LOVE (B. Lane) "Finian's Rainbow" Lively

120

Musical score for the song "If This Isn't Love" by B. Lane. The score is written for a single melodic line on a grand staff. It includes lyrics and chord symbols. The tempo is marked "Lively". The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: "If this is- n't love The whole world is cra- zy If this is- n't love I'm daft as a dai- sy With moons all a- round And cows jump- ing o- ver There's some-thing a- miss, and I'll eat my hat If this is- n't love!"

I Get A Kick Out Of You

Musical score for the song "I Get A Kick Out Of You". The score is written for a single melodic line on a grand staff. It includes lyrics and chord symbols. The tempo is marked "Moderato". The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: "I get no kick from cham - pagne More al - no - hol does nt thrill me at all, So tell me why should it be true That I get a kick out of you? Some get a kick from co - caine, I'm sure that if I took ev - en one sniff That would bore me ter - rif - ic - ly too, Yet I get a kick out of you, I get a kick ev - 'ry time I see you're stand - ing there be - fore - me. I get a kick tho it's clear to me You ob - vious - ly don't a - dore me. I get no kick in, a plane, Fly - ing too high with some gal in the sky Is my i - dea of noth - ing to do, Yet I get a kick out of you"

IF YOU KNEW SUSIE (LIKE I KNOW SUSIE)

Moderato

121

If you knew Su-sie like I know Su-sie Oh!
 Oh! Oh! what a girl! — There's none so clas-sy as this fair
 las-sie Oh! Oh! Ho-ly Mos-es! what a chas-ois!
 We went ri-ding She did-n't balk — Back from
 Yon-kers I'm the one that had to walk! If you know Su-sie like
 I know Su-sie Oh! Oh! what a girl.

I GOT PLENTY O' NUTTIN' — (G. Gershwin) "Porgy And Bess"

Oh I got plen-ty o' nut-tin', — An' nut- tin's plen-ty fo'
 folks wid plen-ty o' plen-ty — Got a lock on de
 me. I got no # door, 'Fraid somebod-y's a- go- in' to Rob 'em while days out a-mak- in'
 y. — De What for? — I got no lock on de
 more. — What for? — I got no lock on de
 door, (dat's no way to be!) — Day kin steal de rug from de floor,
 — Dat's o- kah wid me, 'Cause de things dat I prize, Like de stars in de
 skies, all are free. — Oh, I got plen-ty o' nut-tin', — An'
 nut- tin's plen-ty fo' me. I got my gal,
 got my # song, got Reb- ben the # whole day long.
 He use com-plain-in! Got my gal, — got my
 Land, — got my song.

I GUESS I'LL HAVE TO CHANGE MY PLAN

122

I guess I'll have to change my plan. I should have re-a-lized there'd be an-oth-er
 men! I o-ver-looked that point com-plete-ly. Un-til the big af-fair to-
 gan; Be-fore I knew who I was at. I found my-self up-on the shelf and that was
 that. I tried to reach the moon but when I got there, All that I could
 get was the air. My feet are back up-on the ground. I've lost the one girl I found.

I'LL WALK ALONE - (J. Styne) "Follow The Boys"

I'LL WALK A- LONE - { be-cause, to tell you the truth, I'll be
 they'll ask me why and I'll tell them I'd
 lone-ly, I don't mind to be lone-ly
 rath-er; There are dreams I must gath-er,
 — When my heart tells me you are lone-ly too. —
 — Dreams we fash-ioned the night you held me
 tight. I'll al-ways be near you, where- ev- er you are, — Each
 night — in ev-'ry prayer. If you call I'll bear — you, no
 mat-ter how far; — Just close your eyes — and I'll be
 there. — Please walk a- lone — and send your
 love and your kiss-es to guide me. — Till you're walk-ing be-side
 me, I'LL WALK A- LONE.

I'LL STRING ALONG WITH YOU - (H. Warren)

Moderato

You may not be an an-gel, 'cause an-gels are so few,
 I'm look-ing for an an-gel to sing my love song to,
 But } un-til the day that one comes a-long, I'll string a-long with you.
 And }
 I'll sing my song to you. For ev-'ry lit-tle fault that you have, Say!
 I've got three or four, The hu-man lit-tle faults you do have, Just make me love you
 more, You may not be an an-gel, But still I'm sure you'll do,
 So un-til the day that one comes a-long I'll string a-long with you.

I LOVE LOUISA - (A. Schwartz) "The Band Wagon"

I love Lou-i-sa, Lou-i-sa loves me; Then we rode on the
 mer-ry-go-round, I kissed Lou-i-sa! And then Lou-i-sa, Lou-
 i-sa kissed me; We were so hap-py, so hap-py and free;
 Ach, Gott! but she's a beau-ti-ful Lou-i-sa. Ach! when I
 choose 'em I love a great big boo-son! Some day Lou-i-sa, Lou-
 i-sa will be more than just a "Frau-lein" to me.

I MARRIED AN ANGEL

Moderately

Have you heard I Mar-ried An An-gel
 I'm sur-s that the change-'ll be aw-f'ly good for me.
 To heav-en she's car-ried this fel-low with a
 kiss. She is sweet and gen-tle, So it is-n't strange,
 When I'm sen-ti-men-tal, She loves me like an an-gel.
 Now you've heard, I Mar-ried An An-gel,
 This beau-ti-ful change-'ll be aw-f'ly good for me.

I'M NOBODY'S BABY (Davis-Ager-Santley)

Moderato

124

I'm no- bod- y's ba- by I won- der
 why, Each night and day I pray the Lord up a- bove,
 Please send me down some- bod- y to love. But no-
 bod- y wants me I'm blue some- how
 Won't some- one hear my plea and take a chance with
 me be- cause I'm no- bod- y's ba- by now.

IN THE STILL OF THE NIGHT

(C. Porter) "Rosalie"

In the still of the night, As I gaze from my
 win- dow, At the moon in its flight, My thoughts all
 stray to you In the still of the
 night, While the world is in slum- ber,
 Oh, the times with- out num- ber, Dar- ling, when I say to
 you: Do you love me
 As I love you? Are you my
 life- to- be, My dream come true?
 Or will this dream of mine fade out of
 sight Like the moon, grow- ing dim, on the
 rim of the hill in the chill,
 Still of the night?

I'M SITTING ON TOP OF THE WORLD - (R. Henderson)

I'm sit-ting on top of the world, — Just roll- ing a-
I'm quit-ting the blues of } the world, — Just } roll- ing a-
long, — Just roll- ing a- long, — — "Glor- y Hal- le- lu-jah,"
song, — just sing- ing a song, —
I just phoned the Par- son, "Hey, Par get read- y to call."
Just like Hump- ty Dump- ty, I'm go- - - ing to fall, I'm
sit-ting on top of the world, — Just roll- ing a-
long, — Just roll- ing a- long.

IRENE - (H. Tierney) "Irene"

Moderately

I-rene, — a lit-tle bit of salt and sweet-ness, I rene, — a dain-ty
slip of rare com-pleteness, Man- ner- i- sm, mag-net- i- sm, eyes of youth in-vit-ing,
Danc- ing by, with glancing eye, The flush of her ex-cit- ing, Si- ren, The sort who
cap- tures hearts to charm them, Care- ful, be- ware! Now she's here, now she's there
Pol- lowed by her set, Up she goes, down she goes, Ev- 'ry- bod- y's pet,
Near or far, there you are, Cap- tured in the net, of Tipp-i- ty witch I-rene O'Dare.

IS IT TRUE WHAT THEY SAY ABOUT DIXIE?

(Lerner-Marks)

Is it true — what they say — a- bout Dix- ie? — { Swan- - - ee? —
Does the sun — real- ly shine — all the time? Do the
Is a dream — by that I. Cm sweet Mag- nol-ias blos- som — at ev- 'ry- bod- y's door? Do
I. A7 folks keep eat- ing 'pos- - sum, — 'Till they can't eat no more? — stream —
se sub- lime? Do they laugh, — do they love, — like they say —
in ev- 'ry song? — If it's true, — that's where I — be- long.

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE (Leslie-Burke) 126

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE, The Your
 sun-shine of your smiles no long-er there, IT long-er fills the
 air. The rip-pling notes have left the old mill stream.
 There's noth-ing left for me but just a dream: THERE'D
 BE NO RAIN IN CHERRY BLOSSOM LANE, If
 you were there to tell me that you care.

IT'S D'LOVELY (C. Porter) "Red, Hot And Blue" Allegretto

The night is young, The skies are clear And
 if you want to go walk-ing, dear, It's de-light-ful, it's de-
 li-cious, it's de-love-ly. I un-der-stand the
 reas-on why You're sent-i-ment-al, 'cause so am I, It's de-
 light-ful, it's de-li-cious, it's de-love-ly. You can
 tell at a glance What a swell night this is for ro-mance, You can
 hear dear Moth-er Na-ture mur-mur-ing low. Let your-
 self go So please be sweet, my chick-a-dee, And
 when I kiss you, just say to me It's de-light-ful, it's de-
 li-cious, It's de-lect-a-ble, it's de-lir-i-ous, It's di-

IT MUST BE TRUE (You Are Mine. All Mine) (H. Barris)

Be-side a shad-y nook, A mo-ments bliss we took To
 talk of love Be-neath the stars a-bove. I held your hand and
 then I whis-pered dear, I love you, I love you, Or was it
 just a dream, An i-dle scheme of mine To
 feel my heart? And yet it seemed di-vine. It must be true, I
 was with you And you are mine. all mine.

IT'S ONLY A PAPER MOON (H. Arlen) "Take A Chance"

Say, it's only a pa-per moon, Sail-ing over a card-board sea,
 Yes, it's on-ly a Can-vas sky, Hang-ing over a mus-lin tree,
 {But it wouldn't be make be-lieve, If you be-lieved in me.
 With-out your love, it's a hon-ky-tonk pa-
 rade, With-out your love, it's a me-lo-dy played in a
 pen-ny ar-cade. It's a Bar-num and Bai-ley world, Just as phony as
 it can be, But it wouldn't be make be-lieve If you be-lieved in me.

I'VE GOT MY EYES ON YOU (Porter) "Andy Hardy's Priv. Sec't."

I've got my eyes on you, So best be-ware
 where you roam. I've got my eyes on you,
 So don't stray too far from home. In-ci-den-tal-ly
 I've set my spies on you, I'm check-ing on all you do
 from A to Zee. So, dar-ling,
 just be wise, Keep your eyes on me.

I'VE GOT RINGS ON MY FINGERS (M. Scott) "The Yankee Girl"

128

Musical notation for the song "I've Got Rings on My Fingers" by M. Scott. The melody is written on a single staff in G major, 2/4 time. The lyrics are: "Sure, I've got rings on my fin-gers bells on my toes. El-e-phants to ride up on, my lit-tle I-rish Rose, So come to your na-bob, and next Pat-rick's Day, Be Mis-tress Num-bo Jum-bo Jij-jiboo J. O' Shea."

I'VE GOT YOU UNDER MY SKIN (C. Porter) "Born To Dance"

Musical notation for the song "I've Got You Under My Skin" by C. Porter. The melody is written on a single staff in B-flat major, 4/4 time. The lyrics are: "I've got you un-der my skin, I've got you deep in the heart of me, So deep in my heart, You're real-ly a part of me. I've got you un-der my skin. I tried so not to give in, I said to my-self, 'This af-fair nev-er will go so well.' But why should I try to re-sist, when, dar-ling I know so well I've got you un-der my skin. I'd sac-ri-fice an-y-thing, Come what might, for the sake of hav-ing you near, In spite of a warn-ing voice that comes in the night And re-peats and re-peats in my ear: Don't you know, lit-tle fool, you nev-er can win, Use your men-tal-i-ty, Wake up to re-al-i-ty! But each time I do, just the thought of you makes me stop, Be-fore I be-gin, Cause I've got you un-der my skin."

I WANNA GET MARRIED (Shapiro-Pascal-Carig) Follow The Girls

I Wan-na Get Mar-ried, set-tled - I wan-na get spliced I long to be Crawl in- to a shell I wan-na start knot-ted and see my friends pot-ted I wan-na be con-fet-tied and riced - coo-ing and spend my life do-ing the things that They say that mar-ried life Is what one makes it I'm sure I've got what it takes - But no one takes it - mom and pop used to spell, - Give me a cot-tage small where a rail-road nev-er stops I wan-na sleep in pa-ja-ma tops I wan-na Get Mar-ried.

JOSEPHINE (King-Bivens)

Moderately bright
A7

There nev-er was a gal I could love Like I love my Jo-seph-ine, - She's a flirt, she's a scamp, she's the vamp - Fi-est vamp I've ev-er seen. - It seems to me she's al-ways flirt-ing with the fel-lows pass-ing by, - But when I say she winks Then she tells me she thinks There's a cin-der in her eye, - I be-lieve it would be bet-ter if I'd leave her and for-get, - Ev-ry bo-dy says it would be wise, - But each time that I go out to dance with some-bo-dy else I find my-self danc-ing with tears in my eyes - For there's no-bo-dy quite so nice who can be quite so mean - As my gal. What a gal Jo-seph-ine.

Just One Of Those Things

130

Allegretto

It was just one of those things. Just one of those cra-zy flings. One of those bells that now and then rings. Just one of those things. It was just one of those nights. Just one of those fab-u-lous flights. A trip to the moon on gos-sa-mer wings. Just one of those things. If we'd thought a bit of the end of it. When we started paid-ing the town. We'd have been a-ware That our love of-fair Was too hot not to cool down. So good-bye, dear, and A-men. Here's hop-ing we meet now and then. It was great fun. But it was just one of those things.

KISS THE BOYS GOODBYE (Schertzinger) "Kiss The Boys Goodbye"

So dad-dy let me stay out late. For to-mor-row is our wed-ding date. Dad-dy let me wear the mink. What's the dif-ference what the neigh-bors think. Can't the ba-by kind-a cel-e-brate. Kiss the boys good-bye. Let the ba-by ling-er on the brink. And while I'm kiss-ing them sen-ti-men-t'ly keep the lib-er-al point of view. Be-cause I'm break-ing it to them gent-ly That my heart be-ongs to you. So, dad-dy please re-mem-ber this, That to-mor-row starts a life of bliss. Let me show them what they're gon-na miss. Kiss the boys good-bye.

LAST TIME I SAW PARIS, THE

131

Moderato

The last time I saw Par - is Her heart was warm and gay, I heard the larch - ter trees were dressed for Spring, And lov - ers walked be -

of her heart in ev - 'ry street ca - f6 I dodged the same old tax - i - cabs that neath those trees, and birds found songs to sing.

I had dodged for years. The cho - rus of their squeak - y horns was mu - sic to my

care The last time I saw Par - is Her heart was warm and gay. No

mat - ter how they change her I'll re - mem - ber her that way.

Lights Out

Slow

Lights Out, sweet heart One more per - fect

day is through Lights Out, sweet heart

One more per - fect dream come true We've reached the hour of

part - ing So kiss me ten - der ly Lights Out.

sweet heart Close your eyes and dream of me.

LITTLE OLD LADY

Moderato

Lit - tle old La - dy, pass - ing by, Catch - ing ev - 'ry ones eye, bon - net set in place, And a smile on your face.

You have such a charm - ing man - ner, sweet and shy. lav - en - der and You're a per - fect pic - ture in your

lace. Lit - tle bit of busi - ness, here, Lit - tle bit of busi - ness

there, Bet that you've been win - dow shop - ping all a - round the

square, Lit - tle old La - dy, time for tea, Here's a kiss two or

three, You're just like that lit - tle old la - dy, I hold dear to me.

LOVE FOR SALE

(C. Porter)

Moderato

Love for sale, Ap- pe- tiz- ing young love for
 sale. Love that's fresh and still unspoiled, Love that's on- ly slight- ly soiled, Love
 for sale. Who will buy? Who would like to
 sam- ple my sup- ply? Who's pre- pared to pay the price
 For a trip to par- a- dise? Love for sale. Let the po- ets
 pipe of love In their childish way, I know ev- 'ry type of love Bet- ter far than
 they. If you want the thrill of love, I've been thru the mill of love;
 Old love, new love, Ev- 'ry love but true love. Love for
 sale, Ap- pe- tiz- ing young love for sale.
 If you want to buy my wares, Fol- low me and climb the stairs,
 Love for sale. Love for sale.

LOVE IS HERE TO STAY (G. Gershwin) "The Goldwyn Follies"

It's ver- y clear } Our love is here to stay:
 But, oh my dear, }
 Not for a year But ev- er and a day.
 To- geth- er we're Go- ing a long, long way.
 The ra- di- o and the tel- e- phone And the mov- ies that we
 know May just be pass- ing fan- cies, And in time may go.
 In time the Rock- ies may crum- ble, Gib- ral- tar may tum- ble,
 They're on- ly made of clay, But our love is here to stay.

LOVER COME BACK TO ME - (J. Romberg) "The New Moon"

134

The sky was blue, And high a-bove The moon was new And so was love.
 You came at last, Love had its day; That day is past, You've gone a-way.

This sea-er heart of mine was sing-ing; Love-er, where can you be?— me! Then
 This sea-ing heart of mine is sing-ing; Love-er, come back to

I re-mem-ber ev'-ry lit-tle thing you used to do, I'm so lone-ly,
 Ev'-ry road I walk a-long I've walked a-long with you, No won-der I am lone-ly.

The sky is blue, The night is cold, The moon is new; But love is old;
 And while I'm waiting here, this heart of mine is sing-ing; Love-er, come back to me!

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LOVE WALKED IN -(G.Gershwin)"The Goldwyn Follies"

Love walked right in and drove the shadows away;
One look and I forgot the gloom of the past;
Love walked right in and brought my sunniest day.
One look and I had found my future at last. One
magical moment and my heart seemed to know That love said "Rel-
lo," Though not a word was spoken, found a
world completely new. When love walked in with you.

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LUCKY DAY (R. Henderson)

Modern to

LUCKY DAY

Oh, Boy! I'm luck-y! I'll say, I'm luck-y!
Now I'm in clo-ver, I'm glad all o-ver!

This is my luck-y day!
I want to shout hooray!

Found a horse-shoe, Could-a't go wrong! And then of course you

Happened a-long! Oh, Boy! I'm luck-y! I'll

say, I'm luck-y! This is my luck-y day!

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LUCKY IN LOVE (DeSylva-Brown-Henderson) "Good News"

Luck-y In Love! Luck-y In Love! That else mat- ters, if you're
 Luck-y In Love? Good breaks are few, Few skies are blue, But
 bad luck scat- ters, ev- 'ry time I'm with you. I don't
 mind that at po- ka- I'm green — If I stand ace- high with a
 beau- ti- ful queen! — I'll say I'm Luck-y In Love If you take me,
 that- 'll make me ch, so Luck-y In Love.

MARY LOU (Lyman-Wagner-Robinson)

Mar- y Lou, Mar- y Lou, Cross my heart
 I love you! Ev- 'ry bell in the sta- ple in
 reas- y to ring, and all the peo- ple are plan- ning pret-ty
 pres- ents all for you, Mar- y Lou, Won't you give your
 prom- ise true? — Why for miles a- round they're wait- ing, to start the ce- le-
 brat- ing, When you say "I do," Mar- y Lou!

ME AND MY SHADOW (Jolson-Dreyer)

Me and my sha- dow stroll- ing down the
 ev- en- ing — Me and my sha- dow
 not a soul to tell our trou- bles to — And when it's
 twelve o'- clock — we climb the stair — we nev- er knock —
 for no- bod- y'd there — Just me and my
 sha- dow All a- lone and foot- ing

MOONLIGHT AND SHADOWS (Hobart Hollander) "The Jungle Princess"

136

Moon-light and shad-ows and you in my arms — And a
 E- ven in shad-ows I feel no a-lar-m, While you
 mel-o-dy in the bam-boo tree, my sweet. — sweet. —
 hold me tight in the jun-gle night, my
 Close to my heart — you al-ways will be — Nev-er, nev-er,
 nev-er to part from me. Moon-light and shad-ows and you in my arms —
 I be-long to you, — you be-long to me, — my sweet. —

MORE AND MORE (J. Kern) "Can't Help Singing" slowly

More and more this heart of mine con-fess-es; — More and more I'm
 caught in your ca-ress-es. — Warned by the breath of your sighs;
 — Cooled by the blue of your eyes. — More and more I
 find it more than thrill-ing — To share this dream that need-ed ful-
 fill-ing. — More and more I'm less and less un-will-ing —
 — To give up want-ing more and more of you. —

MORE THAN YOU KNOW (V. Young) "Great Day"

More than you know, more than you know, Man o' my heart, I love you.
 Wheth-er you're right, weth-er you're wrong, I'll string a
 so. Late-ly I find you're on my mind, More than you know.
 long. You need me
 so More than you'll ev-er know. — Lov-ing you the way that I do There's
 nothing I can do bout it, — Lov-ing may be all you can give but
 hon-ey, I can't live without it. Oh, how I'd cry, Oh, how I'd cry, If you got
 — tired and said good-bye, More than I'd show More than you'd ev-er know.

137 MOUNTAIN GREENERY (R. Rodgers) "Garrick Gaeties"

In a moun- tain green- er- y, Where God paints the scan- er- y,
While you love your lov- er, let Blue skies be your cov- er- let.

Just two craz- y peo- ple to- geth- er;
When it rains we'll laugh at the weath- er.

2. And if you're good I'll search for wood,
So you can cook While I stand look- ing.

Beams could get no keen- er Re- cep- tion in a beam- er- y

Bless our moun- tain green- er- y house!

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MUSIC GOES 'ROUND AND AROUND, THE (Farley-Riley)

I blow thru here; THE MU-SIC GOES 'ROUND AND A-ROUND. Whoa-ho-ho-ho-ho,
push the first valve down The mu-sic goes down and a-round, Whoa-ho-ho-ho-ho,

ho and it comes up here. I I push the mid-dle valve down. The
do, And it comes up here..

mu- sic goes down a-round — be-low, — be-low, — be-low, — Dee-dledee ho-ho-ho,

List-en to the ja-azz come out. I push the oth- er valve down. THE

MU-SIC GOES 'ROUND AND A- ROUND. Whoa-ho- ho-ho- ho- ho, and it comes out here.

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MY DARLING

(R. Meyers) "Vantities"

My dar- ling, say you're mine to- night, My
dar- ling, you're di- vine to- night. Your kiss is all I'm
dream- ing of. Sweet- heart, Sweet- heart, this is love
My dar- ling, hold me clos- er still, My
dar- ling, make this night a thrill, You'll hear a sto- ry
old but new: My dar- ling, I love you.

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MY HEART BELONGS TO DADDY (Porter) "Leave It To Me"

138

While tear- ing off— A game of golf— I may make a play for the
If I in- vite— A boy some night To dine on my first fin- nan-
cad-dy. But when I do— I don't follow through Cause my heart belongs to Dad- dy.
had- die, I just a- dore His ask- ing for more,— But my heart
Yes, my heart be- longs— to Dad- dy, So I sim- ply could- n't be bad. Yes my
heart be- longs to Dad- dy, Da- da, da- da, da, da-da-da— ad! So I
want to warn— you, lad- die, Tho' I know you're per- fect- ly swell, That my
heart be- longs to dad- dy— 'Cause my Dad- dy, he treats it so well.

MY HEART STOOD STILL (Rodgers) "A Connecticut Yankee"

I took one look at you, That's all I meant to do,
My feet could stop and walk, My lips could move and talk,
And then, my heart stood still! still! Though not a
sin- gle word was spok- en, I could tell you know, That un- felt
clasp of hands— Told me so well you knew.
I nev- er lived at all Un- til the thrill of that
mo- ment when My heart stood still.

MY ROMANCE (R. Rodgers) "Jumbo"

My ro- mance does- n't { have to have a moon in the sky, My ro-
need a cas- tle ris- ing in Spain, Nor a
mance does- n't need a blue la- gunn stand- ing by. No month of
dance to a con- stant- ly sur- pris- ing ra- frain.
May, no twin- kling stars, no hide a- way, no
soft gui- tars. Wide a- wake I can make my most fan-
tas- tic dreams come true. My ro- mance does- n't need a thing but you.

NEAR YOU

(F. Craig)

Moderato

There's just one place for me, } Near You. It's like
If my hours could be spent, } I'd be
heav- en to be } NEAR YOU. Times when we're a-
more than con- tent }
1. part, I can't face my heart. Say you'll nev- er stray, more than
1. just two lips a- way. 2. Make my life worth while, by
telling me that I'll spend the rest of my days NEAR YOU.

Night And Day

Night and day you are the one. On- ly you be-neath the
Why is it so. That this long- ing for you
moon and un- der the sun. Wheth- er near to me or far, It's no mat-ter dar-ling.
fol- lows where- ever I go? In the roar- ing tra- fic's boom Is the sil-ence of my
where you are } I think of you } night and day. Day and night } Night and day }
loose- ly room. }
un- der the hide of me } There's an Oh, such a hun- gry, yearn- ing, born- ing in-
side of me. And it's tor- ment won't be through 'Til you let me spend my
life mak- ing love to you. day and night } night and day.

Old Devil Moon

Moderato

I look at you and sud- dan- ly some-thing in your eyes I see
You've got me fly- in, high and wide On a mag- ic car- pet ride
soon be- gins bewitch- ing me. It's that old Dev- il Moon that you
Full of but- ter- flies in side. Wan- na cry, wan- na croon, Wan- na
stole from the skies. It's that old Dev- il Moon in your eyes.
1. You and your glance make this ro- mance too hot to hand- le. Stars in the night-
2. blas- ing their light Can't hold a can- dle to your ras- sle daz- zle. Just when I
think I'm free as a dove Old Dev- il Moon deep in your eyes blinds me with love.

Ol' Man River

Moderato

Ol' man riv-er, dat ol' man riv-er, He must know sumpin' but don't say noth-in', He
 just keeps roll-in' He keeps on roll-in' a - long. — He don't plant' ta ters, he
 don't plant cot-ton, An' dem dat plants'em is soon for-got-ten: But ol' man riv-er he
 jes keeps roll-in' a long. — You an' me, we sweat and strain,
 Bo-dy all sch-in' an' racked wid pain, "Tote dat barge! Lift dat bale," Git a lit-tle, drunk an' you'll
 land in jail. An gits wea-ry an' sick of try-in', Ahn tired of liv-in' An'
 feared of dy-in'; But ol' man riv-er he jes keeps roll-in' a - long. —

One Alone

Moderato con sentimento

One a-lone — to be my own, I a-lone — to know her ca-ress-es;
 One to be — e-ter-nal-ly — The one my wor-shipping soul pos-sess-es. At her call — I'd
 give my all, All my life and all my love en-dur-ing;
 This would be — a mag-ic world to me, — If she were mine, a - lone.

141. ONLY A ROSE (R. Friml) "The Vagabond King"

On- ly a rose I give you On- ly a song
Dy- ing a- way, On- ly a smile To keep in
mem- o- ry Un- til we meet An- oth- er day.
On- ly a rose To whis- per, Blush- ing as rose-
as do, I'll bring a- long a smile or a song for
any- one On- ly a rose for you.

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PEOPLE WILL SAY WE'RE IN LOVE (R. Rodgers) "Oklahoma"

Don't throw boo- quets at me Don't please my
Don't sigh and gaze at me Your sighs are
folks too much Don't laugh at my jokes too much
so like mine your eyes must not glow like mine
Peo- ple will say we're in love! say we're in love!
Don't start col- lect- ing things Give me my
rose and my glove. Sweet heart they're sus-
pect- ing things Peo- ple will say we're in love.

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POOR BUTTERFLY (R. Hubbell)

Slowly with much expression

Poor But- ter - fly! 'neath the blossoms wait- ing Poor But- ter- fly!
for she loved him so. The mo- ments pass in- to hours The hours
pass in- to years And as she smiles through her tears, She mur- murs low,
The moon and I know that he be faith- ful, I'm sure he come
to me bye and bye. But if he don't come back Then I nev- er
sigh or cry I just mus' die. Poor But- ter - fly.

RIGHT AS THE RAIN (H. Arlen) "Bloomer Girl"

142

Right as the rain that falls from a-bove; So real, so
right, Is our love. — It came like the spring that breaks thru the
snow. I can't say what it may bring I on-ly know, I on-ly know it's
right to be-lieve what ev-er gave your eyes this glow — What ev-er
gave my heart this song can't be wrong. — It's right as the rain that
falls from a-bove and fills the world with the bloom of our love. —

(H. Tierney)

RIO RITA

Moderato

Ri- - - - o Ri- ta, Life is sweet-er,
Ri- ta, When you are near, — Ri- - - - o
Ri- ta, Life's com-plet-er, Ri- ta, to have you here. —
All I ask from a-bove Is one
day your lips will say, "I love you." Ri- - - - o
Ri- ta, — Sen- or- i- ta, Here is my heart. —

ROOM WITH A VIEW, A (N. Coward) "This Year Of Grace"

A room with a view and you, And no one to wor-ry no
We'll gaze at the sky and try To guess what it's all a-bout.
No one to hur-ry us thru this dream we've found. round...
Then we will fig-ure out why the world is
— We'll be as hap-py and con-tan-ted as birds up in a
tree, High a-bove the moun-tains and sea.
— We'll bill and we'll coo coo, And our-roy will nev-er come
Our room with a view! —

ROSALIE (C. Porter) "Rosalie"

Allegretto con moto

Ro-sa-lie, my dar-ling, Ro-sa-lie, my dream, Since, one night, When stars danced a-bove, I'm oh, oh, so much in love so Ro-sa-lie, have mer-cy. Ros-a-lie, don't de-cline, Won't you make my life thrill-ing, And tell me you're will-ing to be mine, Ros-a-lie, mine!

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ROSE-MARIE (R. Friml) "Rosemarie"

Moderato with expression

Oh, Rose - la - rie, I love you! I'm al - ways dream - ing of you. No mat - ter what I do, I can't for - get you; Some - times I wish that I had nev - er met you! And yet if I should lose you, 'Twould mean my ver - y life to me; Of all the queens that ev - er lived I'd choose you To rule me, my Rose - Ma - rie.

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ROSE OF THE RIO GRANDE (H. Warren)

Moderate

Rose of the Ri - o Grande Rose of the Bor - der Land One word then band in hand We'll leave the preacher's side room Happy lit - tle bride and bride - groom, Ov - er those hills of sand I've got your love nest planned You claim it I'll name it 'Rose of Ri - o Grande.'

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SANTA CLAUS IS COMIN' TO TOWN (J. F. Coots)

Moderato

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You bet-ter watch out, you bet-ter not cry, Bet-ter not pout, I'm
 He's mak-ing a list and check-ing it twice, Gon-na find out who's
 1.
 tell-ing you why: San-ta Claus is com-in' to town.
 naught-y and nice, San-ta Claus is com-in' to town.
 2.
 He sees you when you're asleep-in', He knows when you're a-
 wake, He knows if you've been bad or good, So be good for good-ness
 sake. Oh! You bet-ter watch out, you bet-ter not cry, Bet-ter not pout, I'm
 tell-ing you why: San-ta Claus is com-in' to town.

SAYS MY HEART (B. Lane) "Cocoanut Grove"

"Fall in love, fall in love" says my heart,
 head rules in- stead and I'm wise,
 "It's ro-mance, take a chance" says my heart,
 To the scheme of that gleam in your eyes But each
 1. time that I'm al- most in your arms This
 old school-teach-er brain of mine keeps ring-ing in false a-larms. Then cry
 2. kiss and run, But the ag- ment we're a- part
 "Oh! you fool that was love!" Says my heart.

SEPTEMBER SONG (K. Weill) "Knick. Holiday"

Oh, it's a long, long while From May to De- cem- ber, But the days grow
 short, When you reach Sep- tem- ber, When the au- tumn wea- ther
 turns the leaves to flame, One has-n't got time for the wait-ing
 game, Oh, the days dwin- dle down to a pre- cious few
 Sep- tem- ber, No- vem- ber! And there few pre- cious days
 I'll spend with you. These pre- cious days I'll spend with you.

hour s - go, And it's gone right to my head. Where - ev - er I may roam, On

C D7 G G7 Em A7 D7 G


land, or sea, or foam, You can al- ways hear me sing- ing this song, Show me the way to go home.

I'll go home and get my panties, You go home and get your scanties, And a-way we'll go;
ag'-ra in a sleep-er, There's no hon-ey-moon that's cheaper And the train goes a-
long

Man! — Off, we're gon-na shuf-
fle, shuf-
fle off to Buf-fa-
lo. — To Ki-

Some-day, the stor'k may pay a vis- it— And leave a lit- tle sou- ven-

Ir; Just a lit-tle cute "what-is-it,"— But we'll dis-cuss that lat-er,



 dear. For a lit-tle sil-ver quar-ter, We can have the pull-man por-ter Turn the

 57 Dm C#m Cm G F#m Dm7 G#m G F#m Dm7 G7 C

lights down low; Ooh! — Off, we're gon- na shuffle, shuf- fle off to Buf- fa- lo.

Moderato

Oh! we ain't got a bar-rel of mon-ey, May-be we're rag-ged and
Don't know what's comin' to-mor-row, May-be it's trou-ble and

fla-ny, But we'll trav-el a-long Sing-in' a song Side By Side
sor-row, the road, Shar-in' our load.

Thru all kinds of weath-er What if the sky should fall — Just as

long as we're to- geth-er, It does- n't mat- ter at all — Then they've

all had their quarrels and part-ed We'll be the same as we start-ed Just

trav'-lin' a long — Sing-in' a song — Side By Side

SIGH BY NIGHT (E. Kalman) "Marinka"

Moderately

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SIGH BY NIGHT, { That's all I seem to do
that says for me in- stead

SIGH BY NIGHT, The mo ment I leave you,
Ten- der things I may have left un- said

Al- ways I found that the last fad- ing sound of your
You'll hear my pleas if the

1. Fm Cdim G7 2. Cm Cdim
step will start Cel- los in my heart! breeze is

G7 Cm D7 G7 Cm
right, All my love in a SIGH BY NIGHT.

SINGIN' IN THE RAIN (N.H. Brown) "Hollywood Revue Of 1929"

Moderato

I'm Sing- in' In The Rain, Just Sing- - in' In The Rain. What a
glo- ri-ous feel- ing I'm hap- py a- gain, I'm laugh- ing at clouds So
dark up a- bove, The sun's in my heart And I'm rea- - d' for
love. Let the storm- y clouds chase Ev-ry- one from the place, Come
on with the rain, I've a smile on my face, I'll walk down the
lane With a hap- - py re- frain, And sing-in' just Sing-in' In The Rain.

SING SOMETHING SIMPLE (H. Hupfeld)

Molto moderato

Sing some-thing sim-ple, a lit-tle dit-ty that's sweet and sim-ple; You'll get the
"D" stands for dim-ple, the words are silly, the song is sim-ple; And, af-ter
swing of it soon, for here's a tune that an- y child can sing.
hear- ing it once, the dumb- est dunce can mem- o- rize the thing.
"Doh- re- mi- fa- sol- la- si- doh" you can't go wrong; Oh, say it's
bound to sound like some oth- er song. But Lord knows it's
sim- ple so get to- geth- er and let's be sim- ple; I don't know
whether or not you knew, they call this class- ic: "I love you."

SMILE, DARN YA, SMILE

(M. Rich)

Moderate

SMILE, DARN YA, SMILE, — You know this old world is a
 great world af-ter all. — SMILE, DARN YA, SMILE, —
 — And right a-way watch 'La-dy Luck' pay you a call. —
 Things are nev-er black as they are paint-ed, Time for you and
 joy to get ac-quaint-ed. Make life worth
 while — Come on and SMILE, DARN YA, SMILE. —

SMILE WILL GO A LONG LONG WAY, A

(Davis-Akst)

When you're blue — and kind-a lone-ly, too, — You'll find a
 Nev-er grieve, — just try and make be-lieve, — The sky is
 smile will go a long, long way. — The you're down, —
 don't sit a-round and frown — A lit-tle smile will go a
 long, long way. — though you know it's gray.
 Don't you pine, — it's just a waste of time —
 — You'll find a smile will go a long, long way. —

SO BEATS MY HEART FOR YOU

(Ballart-Henderson-Waring)

As beats the o-cean surf up-on the sand }
 For just as con-stant-ly as sea meets land, }
 So beats my heart for you. — you. — I'll
 al-ways be true, faith-ful to you, Skies have been
 blue since you came in view. As beats the rhy-thm of a
 night-band, So beats my heart for you,
 dear, So beats my heart for you. —

SO FAR

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Moderato
C Cdim

We have noth- ing to re- mem- ber, so far, So
far, So far we have n't walked by night and shared the light of a
star. So far, your heart has nev- er flut- tered so near, so
near, That my own heart a- lone could hear
it, We have- n't gone be- yond the var- y be- gin- ning.
We've just be- gun to know how luck- y we are.
So we have noth- ing to re- mem- ber so
far, so far, But now I'm face to face with you and
now at least we've met, And now we can look for- ward to the
things we'll nev- er for- get.

SOMEBODY LOVES ME (G.Gershwin) "G.W.'S. Scandals of 1924"

G Am7 D7 G6 C9 G6
Some- bod- y loves me I won- der who, I won- der
who she can be, Some- bod- y loves me
I wish I knew, Who can she be wor- ries me,
For ev- 'ry girl who pass- es me I shout, Hey! may - be,
You were meant to be my lov- ing ba- by; Some- bod- y loves me
I won- der who, May - be it's you.

SO IN LOVE (C. Porter) "Kiss Me Kate"

Moderato
F#

Strange, dear, but true, dear, when I'm alone,
to you dear, The stars know, fill the
sky, So in love with you I,
dar-ling, why, So in love with you I,
I, In love with the night mys-terious,
The night when you first were there, In
love with my joy de-lir-i-ous When I know that
you could care, So taunt me
hurt me, De-ceive me, De-part me,
I'm yours 'til I die, So in
love, So in love with
you, my love I.

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SOME OTHER TIME (L. Bernstein) "On The Town"

Where has the time all gone to? Have-n't done half the things we want to,
This day was just a tok-en, Too man-y words are still un-speak-en,
Oh, well, we'll catch up some oth-er time.
Just when the fun is start-ing, comes the time for part-ing,
But let's be glad for what we've had and what's to come,
There's so much more em-brac-ing still to be done but time is run-ning,
Oh, well, we'll catch up some oth-er time.

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SOME ENCHANTED EVENING

(R. Rodgers) "South Pacific"

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Some en-chant-ed eve-ning — You may see a stran-ger, —
Some-one may be laugh-ing, —

You may see a stran-ger — A- cross a crow- ded room And some-how you
hear her laugh-ing — night af-ter

know, — You know e- ven then That some-where you'll
night, — As strange as it seems The sound of her

see her a- gain and a- gain. — dream. —
laugh-ter will sing in your

Who can ex- plain it? Who can tell you why? Fools give you reas- ons,
Wise men nev- er try. — Some en-chant- ed eve- ning

When you find your true love, — When you feel her call you A- cross a
crow- ed room, Then fly to her side And make her your
own, — Or all through your life you may dream all a-
lone. — Once you have found her, Nev- er let her go.

Once you have found her, Nev- er let her go.

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SOMETHING TO REMEMBER YOU BY (A. Schwartz) "Three's A Crowd"

Oh, give me some-thing to re- mem-ber you by, — When you are
Some lit- tle some-thing, mean- ing love can- not die, — No mat-ter

far a- way from me, dear; be. — Though I'll
pray for you, — Night and day for you, — It will see me through

— like a char- m, Till you're re- turn- ing. So give me some-thing to re-
mem-ber you by — When you are far a- way from me.

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Song Is You, The

Moderate

C Cdim Dm G7 C
 I hear mu-sic when I look at you — A beau-ti-ful them of ev-'ry
 I hear mu-sic when I touch your hand, — A beau-ti-ful mel-o-dy from
 Gdim Dm G7 C
 dream I ev-er know — Down-deep in my heart — I hear it
 some en-chant-ed land,
 Dm7 G7 Gm7 C Dm7 G7
 play, — I feel it start, — Then melt a way.
 2. Em A7 Dm G7 C
 I hear it say — Is this the day?
 B Bbm7 A B7 B
 I a-lone — have heard this love-ly strain, — I a-lone —
 have heard this glad re-frain, — Must it be — For-ev-er in —
 C F7 B7
 side of me, — Why can't I let it go, — Why can't I let you know, —
 C Cdim G7
 Why can't I let you know the song my heart would sing, —
 C C7 F
 That beau-ti-ful rhap-so-dy of love and youth and spring —
 Fm C Bm A7 Dm G7 C
 The mu-sic is sweet, — The words are true, — The song is you.

SONG OF THE VAGABONDS (R.Friml) "The Vagabond King"

Fm G7-5 C C7 Fm G7-5 C+ C7 Fm Cm
 Sons of toil — and dan-ger, Will you serve — a stranger And bow
 Bbm C+ C F Fm Bbm6 C7
 down to Bur-gun-dy? Sons of shame — and sor-row,
 Fm Bbm6 C7 Fm C Bbm C+ C7 Fm F7 Db F
 Will you cheer — to-mor-row For the crown of Bur-gun-dy?
 Bbm F Bbm Ebm6 Bbm Fm C7
 On-ward! On-ward! Swords a-gainst the Foe For-ward!
 Fm6 Cm (dim Fm6) G7 C Fm Bbm6 C7
 For-ward the li-ly ban-ners go! Sons of France — a-round us,
 Fm Bbm6 C7 Fm Cm Bbm6 C+ C7 Fm
 Break the chain — that bound us, And to « Hell with Bur-gun-dy!

SOON - (G. Gershwin) "Strike Up The Band"

Moderato

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Soon the lone-ly nights will be end-ed; soon, —
two hearts as one will be blend-ed. I've found the hap-pi-ness I've
wait-ed for; — The on-ly girl that I was fat-ed for. —
Oh! Soon a lit-tle cot-tage will find us safe — safe —
with all our cares far be-hind us; The day you're mine this world will
be in tune: — Let's make that day come soon. —

SPEAK LOW (K. Weill) "One Touch Of Venus"

Moderato

Speak' low — when you speak, love, — Our sum-mer day with-ers a-way too
dar-ling, speak low — love is a spark lost in the dark too
soon, too soon. Speak low — when you speak, love, — Our mo-ment is swift, like ships a-
way — where-ev-er I go — that to-mor-row is near, to-mor-row is
drift, we're swept a-part too soon. soon. — Time is so old — and love so
here and al-ways too —
brief, Love is pure gold — and time a thief. Ye're late — dar-ling, we're
late — The cur-tain de-scends, ev-ry-thing ends too soon, too soon I
wait — dar-ling, I wait — Will you speak low to me, speak love to me and soon.

S'POSIN'

(P. Denmiker)

Moderato

S'POSIN' I should fall in love with you, — Do you think that
S'POSIN' I should say, for you I yearn. — Would you think I'm
you could love me too? — S'POS-IN' I should hold you and ca-
ress you, — Would it im-press you, — Or dis-tress you? —
speak-ing out of turn? — And S'POS-IN' I'd de-clare it, would you
—

SUNNY SIDE UP (DeSylva-Brown-Hen.etc) "Sunny Side Up"

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Keep your Sun-ny Side Up Up. Hide the side
that gets blue If you have nine sons in a row
Base ball teams make mon-ey, you know.
Keep your fun-ny side up up! Let your laugh-
ter come thru do! Stand up- on your legs
be like two fried eggs Keep your Sun-ny Side Up!

SURREY WITH THE FRINGE ON TOP, THE

Chicks and ducks and geese bet-ter scur-ry
Watch that fringe and see how it flut-ters
When I take you out in the sur-rey, When I take you
When I drive them high step-pins strut-ters. Bos-sy poke-all
out peak in the sur-rey with the fringe on will top!
pop! The wheels are yel-ler, the up-hol-star-y's brown, The
dash-board's gum-me leath-er, With is-in-glass cur-tains y' can
roll right down, in case there's a change in the
weath-er. Two bright side light's wink-in' and blink-in',
Ain't no fin-er rig, I'm a think-in' You c'n keep your
rig if you're think-in' 'at I'd kear to swap Per that
shin-y, lit tle sur-rey with the fringe on the top!

SWINGIN' DOWN THE LANE

Moderato

Ev-'ry-bod-y hand in band, Swing-in' down the lane, —
 When the moon is on the rise, Hon-ey I'm so blue, —

Ev-'ry-bod-y feel-in' grand, Swing-in' down the lane, —
 Watch-in' lov-ers mak-in' eyes Like we used to do, —

That's the time I miss the bliss That we might have known, —
 Nights like this When I'm all a-lone. —

When the moon is on the wane Still I'm wait-in' all in
 vain, Should be swingin' down the lane with you. —

'S WONDERFUL

A tempo

'S won-der-ful! 'S mar-ve-lous! You should care —
 'S aw-some! 'S per-a-dise! 'S what I love —

for me! see! you've made
 to

my life so glam-o-rous — You can't blame me for feel-ing
 a-mor-ous — Oh! 'S won-der-ful 'S mar-vel-ous! —

That you should care for —

(W. Donaldson)

THAT CERTAIN PARTY

Moderato

Has she got naugh-ty eyes? Yes, she has got naugh-ty eyes,
 You know the one I mean. Sure, you know the one I mean,

1. Bb+ 2. Eb+
 That cer-tain, THAT CER-TAIN PAR-TY PAR-TY OF MINE —

Naugh-ty eyes, turned up nose Ro-sy cheeks,
 pret-ty clothes, not a mar-ty —

Has she got lov-ing ways, Sure, she has got lov-ing ways,
 THAT CER-TAIN PAR-TY of mine. —

That old black mag - ic has me in its spell — That
 old black mag - ic that you weave so well — Those i - cy fin - gers up and
 down my spine — The same old witch - craft when your eyes meet mine — The
 same old tin - - gle that I feel in - side — And then that el - - e - va - tor
 starts its ride — And down and down — I go 'round and round — I go
 like a leaf — that's caught in the tide — I should stay a - way — but what can I
 do — I hear your name — And I'm a - flame, A - flame with such
 a burn - ing de - sire — that on - ly your kiss — can put out the fire — For
 you're the lov - er I have wait - ed for — The mate that fate — had me cre -
 at - ed for — And ev - ry — time — your lips meet mine — Dar - ling
 down and down — I go, 'round and round — I go in a spin, — Lov - ing the
 spin I'm in — Un - der that old black mag - ic called love.

THAT'S WHY DARKIES WERE BORN (Henderson-Brown) "G.W.S. Sendls Of '31

Some - one had to pick the cot - ton, Some - one had to plant the corn —
 laugh at trou - ble, Though he was tired and worn —
 Some - one had to slave and be a - ble to sing, That's Why Dark - ies Were Born.
 Had to be con - tent - ed with an - y old thing,
 That's Why Dark - ies Were Born. Sing! Sing! Sing when you're wea - ry and sing when you're blue,
 Sing! Sing! That's what you taught all the white folks to do. Some - one had to fight the
 dev - il, Shout a - bout Ga - bri - el's Horn, — Some - one had to stoke the
 train that would bring God's Children to Green Pas - tures That's Why Dark - ies Were Born.

THEN I'LL BE HAPPY

(C. Friend)

Moderato

I "wan-na" { go where you go — do what you do —
 sigh when you sigh — Cry when you cry —
 love when you love — then I'll be hap-py — If you go
 smile when you smile — then I'll be hap-py —
 North or South — If you go East or West — I'll fol-low
 you sweet-heart — and share your lit-tle love nest — I "wan-na"
 go where you go — do what you do —
 Love when you love — then I'll be hap-py.

There'll be Some Changes Made

Moderato

For there's a change in the weath-er there's a change in the sea — So from now on there'll be a
 change in me, — My walk will be dif-ferent my talk and my name Noth-in'-a-bout me is goin' to be the same, I'm goin' to
 change my way of livin' if that ain't e-nough, Then I'll change the way that I strut my stuff 'cause no-bod-y wants you when you're
 old and gray — There'll be some changes made to-day — There'll be some chang-es made.

THERE'S A RAINBOW 'ROUND MY SHOULDER (Jolson-etc "Singin' Fool)

There's a rain-bow 'round my shoul-der, { And a sky-of blue a-
 And it fits me like a
 dove, Oh the sun shines bright, the world's all right, 'Cause I'm in love
 glove, Let it blow and storm, But I'll be warm, 'Cause I'm in
 love Hal-le-lu-jah, How the folks will stare, — When they see the dis-mond
 sol-i-taire, — That my lit-tle sug-ar ba-by, — Is go-ing to
 wear, (Yes Sir) There's a rain-bow 'round my shoul-der And a sky of blue a-
 dove, And I'm about-ing so the world will know that I'm in love.

THERE'S A SMALL HOTEL

(Rehearsal 5) ON YOUR MARK

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There's a small ho- tel, With a wish- ing well: I
There's a brid- al suite, One room bright and neat, Com-
wish that we were there to- geth- er. — geth- er. —
plate for us to share to-
Look- ing through the win- dow you can see a dis- tant
steep- les; Not a sign of peo- ple, Who wants
peo- ple? When the steep- le bell says, "Good-
night, sleep well," we'll thank the small ho- tel to- geth- er. —

THERE'S YES! YES! IN YOUR EYES (J. H. Santly)

Your lips tell me no! no! But there's
yes! yes! in your eyes, I've been miss-in' your
kiss- in' Just be- cause I was- n't wise I'll stop my
schem- ing and dream- ing Cause I re- al-
ize Your lips tell me no! no!
But there's yes! yes! in your eyes.

THEY GO WILD SIMPLY WILD OVER ME (F. Fisher)

They go wild sim- ply wild o- ver me, They go
Ev- 'ry night how they fight o- ver me, I don't
mad just as mad as they can be, No mat- ter where I'm
know what it
at, All the la- dies thin or fat, The tall ones, the
small ones, I grab 'em off like that, is that they can see,
The la- dies look at me and sigh, In my arms they want to
die, They go wild sim- ply wild o- ver me.

THIS CAN'T BE LOVE (R.Rodgers) "The Boys From Syracuse"

This can't be love be- cause I feel so well, — No
 sobs, no sor- rows, no sighs: — This can't be love, I get no
 dis- sy spell. — My head is not in the skies,
 — My heart does not stand still, — Just hear it beat. This is true
 sweet to be love. This can't be love be- cause I feel so well
 But still I love to look — in your eyes. —

THIS IS IT (A. Schwartz) "Stars In Your Eyes"

This is it, — my to great ro- mance, — I
 builds me up — such a light —
 want to hang on so to this one big chance. — You've
 know this is so ver- y real and right, — And
 mine, — My lone- li- ness dies, — I feel
 I — thought love passed me by. —
 fine — with stars in my eyes. — Oh, it
 But I must ad- mit this is it!

THOU SWELL (R.Rodgers) "A Connecticut Yankee"

Thou swell! Thou wit- ty! — Thou swell! Thou grand! Wouldst kiss me,
 feel so rich in — a hut for two rooms and
 pret- ty? — Wouldst hold my hand? Both thine eyes are cute too, What they do to.
 Kit- chen — I'm sure would do; Give me just a plot of, Not a lot of
 me. — Hear me hol- ler I choose a Sweet lol- la - pa loc sa in
 thee. — I'd land And Thou
 swell! Thou wit- ty! — Thou grand! —

TIP TOE THROUGH THE TULIPS WITH ME (Burke) "Gold Diggers of B/W"

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Tip- toe { to the win- dow, by the win- dow, That is
from your pil- low, to the sha- dow of a
where I'll be, Come; tip- toe thru the tu- lips with me;
1. will- low trees, And; 2. Eb+57 Fm7 Adim Gm Adim Ddim C7 D7
Knee deep in flow- ers we'll stray We'll
keep the show- ers a- way; And if I kiss you in the
gar- den, in the moon- light, Will you par- don me, Come
tip- toe thru the tu- lips with me.

TOOT, TOOT, TOOTSIE:--(Kahn-Erdman-Russo) "The Jolson Story"

Toot, toot, Toot- sie, Goo' Bye! Toot, toot, Toot- sie, don't
cry, The choo choo train that takes me, A- way from you no
words can tell how sad it makes me, Kiss me, Toot-sie, and then,
Do it o- ver a- gain, Watch for the mail, I'll nev- er fail,
If you don't get a let- ter then you'll know I'm in jail,
Tut, tut, Toot-sie don't cry, Toot, toot, Toot-sie, Goo' Bye!

VARSITY DRAG, THE (DeSylva-Brown-Hen.etc) "Good News"

Here is the Drag, See how it goes. Down on the heels, up on the toes.
Hot- ter than hot, New- er than new. Mean- er than mean, Blu- er than blue
That's the way to do the Var- si- ty Drag. please as wav- ing the
Flag. You can pass man- y a class, wheth- er you're dumb or
wise. If you all an- swer the call, when your pro- fess- or
cries: Ev- 'ry- bo- dy down on the heels, up on the toes, Stay af- ter school,
Learn how it goes. Ev- 'ry- bo- dy do the Var- si- ty Drag.

WAY YOU LOOK TONIGHT, THE (J.Kern) "Swing Time"

Some day when I'm so fly low, love-ly, With your smile so warm

When the world is cold, I will feel a glow just think- ing And your cheek so soft, There is noth- ing for me but to

of love you, And the way you look to- night. Just the way you look to- night.

Oh, but you're With each

word your ten- der- ness grows, Tear- ing my fear a

part, And that laugh that writh- les your nose

Touch- es my fool- ish heart.

Love- ly, nev- er, nev- er change, Keep that breath- less

charm, Won't you please ar- range it 'Cause I love

you, Just the way you look to- night.

WHEN HEARTS ARE YOUNG - (S. Romberg) "The Lady In Ermine"

When hearts are young, When love's

a star, a song un- sung,

A mag- ic land that gleams a- far; We feel it's

truth, It's voice al- lures, And youth

calls youth Say- ing: "Take me I am yours!"

WHEN MY DREAM BOAT COMES HOME

(Friend-Franklin) 162.

WHEN MY DREAM BOAT COMES HOME, Then my
dreams no more will roam. I will meet you and
greet you, Hold you close-ly "My own."
Moon-lit wa-ters will sing of the
ten-der love you bring. We'll be sweet-hearts for-
ev-er, WHEN MY DREAM BOAT COMES HOME.

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WHERE OR WHEN (R. Rodgers) "Babes In Arms" Moderate

It seems we stood and talked like this be-fore. We the
the clothes you're wear-ing are the clothes you wore. The
looked at each oth-er in the same way then, But I can't re-mem-ber
smile you are smil-ing you were smil-ing then,
where or when. Some things that hap-pen for the
first time, seem to be hap-pen-ing a-gain.
And so it seems that we have met be-fore, and laughed be-
fore, and loved be-fore, But who knows where or when!

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WHO CARES? (G. Gershwin) "Of Thee I Sing" Moderato (Brightly)

Who cares If the sky cares to
fall in the sea? Who cares What banks fall in
You-kers? Long as you've got a kiss that
com-que-ers, Why should I care? Life is one long
ju-bi-lee, So long as I care, for
you And you care for me.

WHY SHOULDN'T I? (C. Porter) "Jubilee" Moderato

Why shouldn't I take a chance when romance passes by, Why shouldn't I know of love? Why wait around, When each age has a sage who has found That up-on this earth love is all that is really worth thinking of. It must be fun, lots of fun To be sure when day is done, That the hour is coming when You'll be kissed and then You'll be kissed again, All debutantes say it's good, And ev'ry star out in far Hol-ly-wood Seems to give it a try, So why shouldn't I?

WINTER WONDERLAND (F. Bernard)

Sleigh-bells ring, are you list-'nin'? In the lane snow is ring-'nin', new bird, He beau-ti-ful sight, We're hap-py to-night, walk-in' in a win-ter wonder-land! Gone a-land! In the meadow we can build a snow man, Then pre-tend that he is Par-son Brown, He'll say 'are you married?' we'll say, 'No, man! But you can do the job when you're in town! La-ter on we'll con-spire As we dream by the fire To face un-a-fraid, the plans that we made, walk-in' in a win-ter wonder-land!

WITH A SONG IN MY HEART - (R. Rodgers) "Spring is here"

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With a song in my heart. I be - hold your a - dor - a - ble face,
At the sound of your voice Heav-en op - ens its por - tals to me.

Just a song at the start, But it soon is a hymn to your grace.
Can I help but re-joice That a song such as ours came to be?

When the mu - sic swells I'm touching your hand, It tells that you're
But I al - ways

stand - ing near, and knew I would live life
through With a song in my heart for you.

YOU AND THE NIGHT AND THE MUSIC (Schwartz) "Revenge With Music"

You and the night and the mu - sic fill me with flam - ing de - sire,
You and the night and the mu - sic thrill me but will we be one,

Set - ting my be - ing com - plete - ly on fire!
Aft - er the night and the mu - sic are done?

Un - til the pale light of dawn - ing and daylight Our hearts will be throbbing gui
- tars Morn - ing may come with - out warn - ing, And take a - way the
stars If we must live for the mo - ment, Love till the mo - ment is
through! Aft - er the night and the mu - sic die will I have you?

YOU ARE MY LUCKY STAR - (N.H. Brown) "B/way Melody '36."

You Are My Luck - y Star I saw you
from a far Two love - ly eyes at me they were gleam -
ing, Beam - ing I was star - struck You're
all my luck - y Charms I'm luck - y in your
arms You've o - pened heav - en's por - tal here on earth for
this poor mor - tal You Are My Luck - y Star.

YOU ARE TOO BEAUTIFUL—(R. Rodgers) "Hallelujah, I'm A Bum"

You are too beau- ti- ful, {my dear, to be true, and I am a fool for
for one man a-lone, for one luck-y fool to
beau-ty. Fooled by a feel- ing that be- cause I had found you
be with. When there are oth- er man with eyes of their own to
I could have bound you, too. see with. Love does not stand shar- ing,
Not if one cares. Have you been con-par- ing My ev- 'ry kiss with theirs?
If on the oth- er hand, I'm faith- ful to you, it's not thru a sense of
du- ty. You are too beau- ti- ful and I am a fool for beau- ty.

YOU COULDN'T BE CUTER (J. Kern) "Joy Of Living"

You could-n't be cut- er — Plus that you could-n't be smart- er —
Plus that in- tel- li- gent face you have a dis- grace- ful
charm for me. You could-n't be keen- er, — you look so
fresh from the clean- er, — You are the lit- tle grand slam I'll
bring to my fam- i- ly. — My ma will show you an
al- bum of me that 'll bore you to tears. — And
you'll at- tract all the rel- a- tives we have dodged for years and
years. And what- 'll they tell me? — Ex- act- ly,
what- 'll they tell me? — They'll say you could- n't be nic- er,
could- n't be sweet- er, could- n't be bet- ter, could- n't be smooth- er
could- n't be cut- er: be-; by than you are!

YOU DO SOMETHING TO ME - (Forster) "Fifty Million Frenchmen"

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Eb You do some-thing to me. Some-thing that
 dim Bb7 simply mys-ti-fies me. Tell me, why should it
 C7 F7 be You save the pow'r to hyp-no-tize me?
 Eb dim Bb7 Let me live 'neath your spell, Do do that
 Bb dim Ab Gm Bb7 Eb D voo-doo that you do so well, For you do
 ED C7 F7 Eb7 Eb some-thing to me That no-bod-y else could do.

YOU'RE AN OLD SMOOTHIE (DeSylva-Brown-Henderson) *Moderato*

G7 C7 You're an old smoothie, I'm an old soft-
 Gm7 meanie, I'm a big boob-
 I'm just like put-ty in the hands of a girl like you.
 I just go mit-ty, A E7
 Poor me, you pleased me for a sap; Poor you, you thought you'd laid a trap!
 C G7 Well, dear, I think it's time you knew, You've done just what I want-ed you to-
 G7 C7 G7 Sil-ly old smoothie, Craft-y old soft-
 Gm7 C7 I'll stick like put-ty to the hand of a girl like you.

YOU'RE BLASE (O. Hamilton) "Bow Bells"

F G7 C7 Addim D7 *Moderate*
 You're deep, — just like a cha-asm, — You've no en-thu-si-a-sm. — You're
 Your day — is one of lei-sure — In which you search for plea-sure, You're
 tired and un-in-spired, You're bla-sé. — bla-sé.
 bored when you're a-dored, You're
 While reach-ing for the moon and the stars up in the sky, The
 sim-ple things of nor-mal life are slow-ly pass-ing by. You
 sleep, — the sun is shin-ing, — You wake it's time for dia-ling — there's
 noth-ing new for you to do. You're bla-sé.

YOU'RE DRIVING ME CRAZY - (W. Donaldson)

Moderato

YOU! you're driving me cra-zy! what did I do? what did I do?

My tears for you make ev-'ry-think ha-sy

Clouding the skies of blue. How TRUE! were the

friends who were near me, to cheer me, be-lieve me they knew. But YOU! were the

kind who would hurt me, de-sert me, when I need-ed you! YES! YOU!

you're driv-ing me cra-zy! what did I do to you?

YOU'RE MY EVERYTHING

(H. Warren)

Moderato

You're my ev-'ry-thing un-derneath the sun,

You're my ev-'ry-thing rolled up in- to one. You're my

only dream, my on-ly real re-al-i-ty. You're my i-dea of a

per-fect per-son al-i-ty. You're my And the book I read.

You're a way be-yond be-lief, And just to make it brief,

You're my win-ter, sum-mer, spring, my ev-'ry-thing.

YOU'RE THE CREAM IN MY COFFEE (Brown etc) "Hold Ev'rything"

You're the cream in my cof-fee You're the salt in my stew

You're the starch in my col-lar You're the lace in my shoe }

You will al-ways be my ne-ces-si-ty I'd be lost with-out you.

Most men tell love-tales And each phrase dove-tails

You've heard each known way This way is my own way

You're the sail of my love-boat You're the cap-tain and crew

You will al-ways be my ne-ces-si-ty I'd be lost with-out you.

YOU'RE THE TOP (Porter) "Anything Goes"

Moderato

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Eb Bdim Eb Bdim Bb7 Gm Eb Gm
 You're the top! You're the Co-los-se-um, You're the top!
 G7 Ab Fm7 Bb7 Eb Bb
 You're the Low'r'Mu-se-um, You're a mel-o-dy From a sym-pho-ny by
 Gm D Gm C7 F7 Bb9 Edim Bb7
 Strauss, You're a Ban-del hon-et, A Shake-speare son-et, You're Micky Mouse.
 Eb Bdim Eb Edim Bb7 Gm Eb Gm
 You're the Nile, You're the Tow'r of Pi-sa, You're the smile
 Eb7 Eb9 Ab Bb7 Eb Fm C7
 on the Mo-na Lis-a; I'm a worth-less check, a to-tal wreck, a
 F7 Fm Eb Ab Bb7 Eb
 flop, But if Ba-by, I'm the bot-tom, You're the top!

YOU WERE MEANT FOR ME (N.H. Brown)

Moderato

C7 F C7
 You Were Meant For Me I was meant for
 F D7 G7
 you Na-ture pat-tered you and when she was done You were all the
 C7 F
 sweet things rolled up in one You're like a plain-tive mel-o-dy
 C7 Gm A7 D7
 That nev-er lets me free For I'm con-
 Gm D7 Gm C7 F
 tent The an-gels must have sent you and they meant you just for me.

ZIP-A-DEE DOO-DAH (A. Wrubel) "Song Of The South"

Bb Eb Bb
 Zip-a-dee doo-dah, Zip-a-dee ay,
 Flen-tv of sun-shine, head-in' my way,
 1. 5b Bb C7 F7 12. Eb Bb
 ky, oh my, what a won-der-ful day! Zip-a-dee doo-
 Gm Cm7 Bb F7
 -dah, Zip-a-dee ay! Mis-ter Blue-bird on my
 Gdim Bb C7 F7
 shoul-dar, It's the truth, it's 'act-ch'll Ev-'ry-thing is
 Bb Eb Bb
 set-le-fact-ch'll Zip-a-dee doo-dah Zip-a-dee ay!
 Eb Bb Gm C7 F7 Bb
 Won-der-ful feel-ing, won-der-ful day.

Zing! Went The Strings Of My Heart

Moderato

Dear, when you smiled at me — I heard a mel-o-dy, —
'Twas like a breath of Spring, I heard a rob-in sing

It hant-ed me from the start, — Some-thing in -
A-bout a meet set-a-part, — All na-ture

side of me to be — Start-ed a sym-pho-ny, — Zing! went the
In-per-fect fact har-mo-ny, —

strings of my heart. — strings of my heart. — Your eyes made skies seem

blue a-gain, What else could I do a-gain, But keep re-pet-ing through a-gain "I

love you, love you I still re-call the thrill, I guess I

al-ways will, — I hope 'twill nev-er de-part, —

Dear, with your lips to mine — A rhap-so-dy di-vine. —

Zing! went the strings of my heart. —

AFTER YOU'VE GONE

Moderato

Af-ter you've gone and left me cry-ing; Af-ter you've gone, There's no de-my-ing;

you'll feel blue, — You'll feel sad, — You'll miss the dearest pal you've ev-er had. —

There'll come a time, — now don't forget it, There'll come a time, — when you'll re-gret it;

Some day, when you grow lone-ly, Your heart will break like mine and

we'll want me on - - ly Af-ter you've gone Af-ter you've gone a-way. —

AIN'T MISBEHAVIN'

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Moderato
G7

Mo one to talk with, all by my- self, No one to walk with, but
I know for cer- tain the one I love, I'm thru with flit- tin' it's

I'm hap- py on the shelf, Ain't mis-be- hav- in', I'm sav- in' my love for
just you I'm think- in' of,

1. Eb Bb7 2. Eb G7

you. you. Like Jack Horner in the cor- nar, don't go no- where,
C7 Eb Bb7 C7 F7 Bb7 C7 F7 Bb7

what do I care, Your kiss- es are worth wait- in' for, be- lieve me

Eb Bb7 Eb G7

I don't stay out late, don't care to go, I'm home a- bout eight, just
Abm Eb G7 Bb7 Eb

me and my re- di- o, Ain't mis-be-hav- in' I'm sav- in' my love for you.

AIN'T SHE SWEET - (M. Ager)

Moderato

Eb A7+ Bb7 Eb A7+ Bb7

Ain't she sweet? See her com- ing down the street! Now I
Ain't she nice? Look her o- ver once or twice. Now I

E7 G7 C7 F7 Bb7 1. Eb Bb7 2. Eb7 A7

ask you ve- ry con- fi- den- tial- ly ain't she sweet? nice? Just as an eye-
ask you ve- ry con- fi- den- tial- ly ain't she

A7 Eb Eb7 Ab7

in her di- rec- tion Oh, me! oh, my!

A7 Eb Bb7 Eb A7+ Bb7

Ain't that per- fec- tion? I re- .peat, don't you

E7 A7+ Bb7 Eb G7 C7 F7 Bb7 Eb

think that's kind of neat? And I ask you ve- ry con- fi- den- tial- ly Ain't she sweet?

ALABAMY BOUND - (DeSylva-Green-Henderson)

Marcia (brightly)

C9

I'm Al- a- bam- y bound There'll be no "Heeb- is Jeeb- ies"

hoo- gin' 'round, Just gave the mean- est tick- et man on earth

E7 A7 D7 Ddim D7

All I'm worth To put my toot-les in an up- per berth

tacet C9

Just hear that choo choo sound I know that soon we're goin' to

A7 G Dm E

cov- er ground And then I'll hol- lar so the world will know

A7 D7 G

"Here I go" I'm Al- a- bam- y bound.

ALL OF ME

Moderate

All of me why not take all of me,
Your good-bye left me with eyes that cry,
Can't you see I'm no good with- out you.
How can I go on dear with- out you.

1. Take my lips I want to lose them,
(1.) Take my arms I'll nev- er use them.

2. You took the part that once was my heart, So
why not take all of me

Am I Blue ?

Moderato

Am I blue? Am I blue? Ain't these tears in these eyes tel- lin' you?
If each plan with your man done fell through

1. Am I blue? Was a time I was his on- ly one.
But now I'm the sad and lonely one "Law- dy," Was I gay? 'til to- day,
Now he's gone and we're through. Am I blue? *sffz*

ANYTHING GOES

(C. Porter) "Anything Goes"

Moderato

In old- en days a glimpse of stock- ing was looked on as some thing shock-
ing. Now heaven knows, An- y- thing goes. Good

2. The world - has gone mad to-day - And good's bad to-day, And black's white to-day, - And day's
night to-day. - When most guys to-day - That wo- men prize to-day, - Are just sil- ly gig- ol- os;
So though I'm not a great ro- man- ce- er I know that you're bound to an-

A-TISKET A-TASKET (E. Fitzgerald-A. Feldman) Moderately Gdim

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A-Tis- ket A- Tas- ket, A green and yel- low bas- ket, I
I dropped it, I dropped it, Yes on the way I dropped it, A

bought a bas- ket for my mom- mie, On the way I dropped it, —
lit- tle girl- ie picked it up And took it to the mar- —

ket, She was truck-in' on down the Av- e- nue with- out a sin- gle thing —
to do, She was peck, peck, peck-in' all a- round. When she spied it

on the ground A- Tis- ket A- Tas- ket — She took my yel- low
bas- ket — And if she does- n't bring it back, I think that I shall die.

AT SUNDOWN

Moderato F

Ev- 'ry lit- tle breeze is sigh- ing of love un- dy- ing at } Sun- down —
In a lit- tle cot- tage coz- y The world seems ros- y at }

{ Ev- 'ry lit- tle bird is rest- ing and feath- er nest- ing at }
{ Where a lov- ing smile will greet me And al- ways meet me at }

Sun- down — { Each lit- tle rose- bud is sleep- ing —
I seem to sigh, I'm in heav- en, —

1. C7 While shad- ows are creep- ing
When

2. Gm night is fall- ing and love is call- ing me home.

AVALON

Al. Jolson Vincent Rose

I found my love in A- va- lon Be- side —
the bay, Left my love in A- va- lon —
and said a way; I dream of
her and A- va- lon From dusk 'til
dawn — And so I think I'll trav- el on —
A — va- lon.

173 BABY FACE

Moderato

Ba - by face — You've got the cut - est lit - tle ba - by face —
 There's not an - oth - er one could take your place —
 Ba - by face — My poor heart — is jump-in' You sure have start - ed some-thing
 Ba - by face — I'm up in heav-en when I'm in your
 food em - brace — I did -n't need a shove — 'Cause I just
 fell in love — With your pret - ty Ba - by Face. —

BABY WON'T YOU PLEASE COME HOME (Warfield-Williams)

Ba - by, won't you please come home — 'Cause your mam - ma's all a -
 lone — I have tried — in vain nev - er no more to call your name —
 When you left you broke my heart — Be -
 cause I nev - er thought we'd part — Ev - 'ry hour in the day, — you will
 hear me say, — Ba - by won't you please come home. —

BEI MER BIST DU SCHON (Cahn-Chaplin) "Love-Honor&Behave"

"BEI MER BIST DU SCHON" { Please let me ex - plain, — "BEI
 gain I'll ex - plain — it
 "BEI MER BIST DU SCHON" means that you're grand, —
 means that my heart's at your com - mand, —
 I could say "Bel - la, bel - la," e - ven say "Voon - der - bar" —
 — Each lan - guage on - ly helps — me tell you how grand you are, —
 — I've tried to ex - plain — "BEI MER BIST DU SCHON" —
 — So kiss me and say — you un - der - stand. —

BYE BYE BLUES - (Hamm-Bennett-Lown-Gray)

Moderato

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BYE BYE BLUES BYE BYE

BLUES Bells ring, birds sing

Sun is shin- ing No more pin- ing Just we

two Scril- ing thru Don't

sigh, Don't cry, BYE BYE BLUES.

CARAVAN

(Ellington-Tizol)

Moderato

Night Sleep and stars a- bove that shine so

up- on my shoul- der as we

bright creep The mys- 'try of their fed- ing light

cross the sands so I may keep

that shines up- on our } CAR- A- VAN.

This is so ex- cit- -

ing You are so in- vit- ing

Rest- - - ing in my arms As I

thrill to the mag- ic charms of

you Be- side me here be- neath the blue

My dream of love is com- ing true

With- in our des- ert Car- van.

CANDY - (David-Whitney-Kramer)

Slowly

"Can- dy," I call my sug- ar } "Can- dy" { Be-cause I'm sweet on
stands me my un-der-stand-ing } And Can- dy's al-ways

"Can- dy" and Can- dy's sweet on me. He un- der- when I need sym- pa-
hand-y thy. I wish that there were your of him so I could love much
more of him He has tak- en my com- plete heart, got a sweet tooth
for my sweet- heart, "Can- dy" it's gon- na be just dan- dy,
The day I take my "Can- dy" and make him mine all mine.

CHEATIN' ON ME (L. Pollack)

Moderato

You're cheat-in' on me, cheat-in' on me, You're not the
Kind of a sweet-heart I hoped you'd be. I trust-ed you, Thought you'd be
true. My love was so strong that I went a-long Never dream-ing you'd do me wrong
Love is a game and I've played on the square, But you're the kind
who can nev- er play fair, I may for- give -
but sure as you live Some-day you're going to be sor- ry you cheated on me -

CHEROKEE (INDIAN LOVE SONG)

(R. Noble)

Smoothly

Sweet In- dian maid - en, Since first I met you,
Child of the Prai- rie, your love keeps call- ing.

O - kee. Dreams of Sum- mer time Of
lov- er time gone by Throng my mem- o- ry so
ten- der- ly and sigh My sweet In- dian maid - en One day I'll

CHERRY

(D. Redman)

Moderato swing

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CHERRY, CHERRY, ain't it a shame, That you
Al-ways, flirt-in', hav-in' your fun, Nev-er
can't be sweet as your name; But if I am,
cer-tain if I'm the one;
I'll hang a-roun' Till you grow up and
set-tle down; But will ya, while your heart's on a spree,
CHERRY, save your lov-ing for me.

CHICAGO - (Fisher)

Moderato

Chi-ca-go, Chi-ca-go, That tod-dl'-ing town, Tod-dl'-ing Town, Chi-
On State Street That Great Street, I just want to say, Just want to say, They
ca-go, Chi-ca-go, I'll show you a-roun', I love it,
do things they
Bet your bot-tom dol-lar you lose the blues in Chi-ca-go, Chi-ca-go, The
town that Bil-ly Sun-day could not shut down, don't do on Broad-way,
Say, They have the time, the time of their life, I saw a man, he danced
with his wife, In Chi-ca-go, Chi-ca-go, my home town.

CHINA BOY - (Winfree-Boutelje)

Moderato

Chi-na boy go sleep, Close your eyes, don't
peep, Sand-man soon will come, While I
soft-ly hum. Sud-dha smiles on you,
Moon-man loves you too. So, while their

CHINATOWN, MY CHINATOWN

Allegro Moderato

Chi - na - town, my Chi - na - town, — Where the lights are
 low. Hearts that know no oth - er land —
 Drift - ing to and fro, —
 Dream - y, dream - y Chi - na - town, — Al - mond
 eyes of brown, — Hearts seems light and
 life seems bright — In dream - y Chi - na - town. —

COQUETTE - (Lombard-Green-Kahn)

Moderato

Tell me why you keep fool-ing, Lit - tle co-quette?
 Break - ing hearts you are rul - ing,
 Mak - ing fun of the ones who love you. — of you,
 True hearts ten - der - ly dream - ing
 Some day you'll fall in love as I fell in love with
 you, May - be some - one you love will just be
 fool - ing, And when you're all a - lone with on - ly re - gret —
 You'll know, Lit - tle Co - quette, I loved you.

CRAZY RHYTHM - (Meyer-Kahn)

Allegretto moderato

Cra - zy Rhy - thm, here's the door - way, I'll go my way, you'll go your way
 Here is where we have a show - down. I'm too high - hat, you're too low - down.
 Cra - zy Rhy - thm, from now on we're through. — They say that
 Cra - zy Rhy - thm, here's good - bye to you. —
 when a high - brow meets a low - brow Walk - ing a - long Broed - way, Soon the high - brow,
 he has no brow, Ain't it a shame, and you're to blame. What's the use of Pro - hi - bi - - tion?
 You pro - duce the same con - di - tion, Cra - zy Rhy - thm, I've gone cra - zy too. —

DARKNESS ON THE DELTA (When it's) - (J. Levinson)

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When it's Dark-ness on the Del-ta, That's the time my heart is light, When it's Cot-ton all a-round me, Dark-ies sing-in-sweet and low, Lord I'm

Dark-ness on the Del-ta, Let me ling-er in the shel-ter of the night. Fields of luck-y that you found me, Where the mud-dy Mis-sis-sip-pi wa-ters

flow. Loung-ing on the Lev-ee, List-'nin' to the Night-in-gales 'way up a-bove.

Laugh-ter on the Lev-ee, No one's heart is heav-y, All God's chil-dren got

some-one to love. When it's Dark-ness on the Del-ta, On-ly Heav-en is in

sight, When it's Dark-ness on the Del-ta, Let me ling-er in the shel-ter of the night

Darktown Strutter's Ball, The

Moderato

I'll be down to get you in a Tax-i, Hon-ey, You bet-ter be road-y a-bout

half past eight, Now dear-ie, don't be late, I want to be there when the

band starts play-ing. Re-mem-ber when we get there, Hon-ey, The two-steps, I'm goin' to

have 'em all, Goin' to dance out both my shoes, When they play the 'Jel-by Roll

Blues' To mor-row night at the Dark-town Strutters' Ball

DEAR OLD SOUTHLAND

Moderato con espressione

Dear old South-land, I hear you call-ing me, Ans I hear you my heart is yearn-ing And I

long how I long to roam back to my old Ken-tuck-y home,

long just to see once more The land I love the Swan-ee shore (Fine)

I want to stray to the town I was born, my home town,

My lit-tle home town. I want to play in the cot-ton and

corn, to feel it, I used to steal it, I want to hear dear old moth-er each

morn. Say-ing 'go-long', 'go long', 'go-long, 'go-long to school.

Digga - Digga - Doo

Brightly

Em G+ Em7 Em G+ Em7 Em7

Zu - lu - man is feel - ing blue, Hear his heart beat a lit - tle tat - too.)
 You love me and I love you, And when you love it is na - tur - al to.)

Em B7 Em B7 Em D7

Di - ga Di - ga Doo Di - ga Doo Doo, Di - ga Di - ga Doo Di - ga Doo; I'm so ver - y

G E7

Di - ga Di - ga Doo by na - ture. If you don't say Di - ga Di - ga to your

Am B7 B7 Em G+ Em7 Em4 Em G+

mate you're Gon - na lose a pa - pa, So Let those fun - ny peo - ple smile, How can there be a

Em7 Em4 Em B7 Em Bb7 Em

Vir - gin Isle With Di - ga Di - ga Doo Di - ga Doo Doo, Di - ga Di - ga Doo Di - ga Doo

DIPSY DOODLE, THE

Moderato

Bb A Bb A Bb A Bb Bb A Bb A

THE DIP- SY DOO-DLE'S a thing to be-ware.- THE DIP- SY DOO- DLE will
 DOO-DLE is ea- say to find.- It's al- most al- ways in

Bb A Bb Bb D Bb D Bb D Bb

get in your hair.- And if it gets you it could- n't be worse -
 back of your mind.- You nev- er know it un- til it's too late.-

Bb A Bb A Bb A Bb F7 Bb

The things you say will come out in re-verse, like; -You love and the
 And then you're in such a ter-ri- ble state, like the moon jumped o-ver and the

C7 F7 Bb

me love you.- That's the way the DIP- SY DOO- DLE works!-
 cow hey did- dle

Fm7 Bb7 Eb Fm7 Bb

When you think that you're cra- zy - You're the vic- tim of THE DIP- SY

Bb Gm7 C7 F

DOO- DLE.- But it's not your mind that's he- zy - It's your

Bb F7 Bb A Bb A

tongue that's at fault not your noo- dle.- You'd bet- ter list- en and

Bb A Bb Bb A Bb A Bb A Bb

try too be good.- And try to do all the things that you should -

Bb D Bb D Bb D Bb

THE DIP- SY DOO- DLE will get you some day.-

Bb A Bb A Bb F7 Bb

You'll think you're cra- zy, the things that you'll say, like Bhy- thm got I

C7 F7 Bb

and hot an I That's the way THE DIP- SY DOO- DLE works!-

DINAH

(Akst)

Moderato

180

Din-ah (is there an-y-one fin-er in the state of Car-o- with her Dix-ie-eyes blaz-in', how I love to sit and

lin-a, If there is and you know 'er, show 'er to me? - gaze in- to the eyes of Din-ah Lee. Ev- 'ry night why do I shake with fright - be- cause my Din-ah might change her mind a- bout me. Din-ah, if she wan-dered to Chin-a I would hop an o- ccan- lin-er, Just to be with Din-ah Lee.

DON'T SWEETHEART ME - (Friend-Tobias)

Moderato

DON'T SWEET- HEART ME if you don't mean it, Don't tear my heart like it was pe- par, don't talk sweet words if they're not true you; be- cause my heart loves on- ly You can't go 'round "sweet- heart- ing" oth- ers and then pre- tend that I'm yours ex- clu- sive- ly Love must be true, mean what you're say- ing, un- less you do DON'T SWEET- HEART ME.

EVERYBODY LOVES MY BABY - (Palmer-Williams)

Moderato

Ev- ry-bod-y loves my ba- by, But my ba- by don't (love no- bod-y but me - No- bo- dy but me me, That's plain to see - She's got a form like Ven- us, hon- est I aint talk- ing Greek, No one can come be- tween us she's my She- ba, I'm her Sheik, That's why ev- 'ry- bod-y loves my ba- by, But my ba- by don't love no- bod-y but me. No- bod- y but me.

EXACTLY LIKE YOU

C C Am Aug C D7 D7 C Fm D7 G7 Dm

I know why I've wait-ed know why I've been blue, Prayed and night for
Why should we spend mon-ey On a show or two No one does those

G7 F dim G7 C F C 1. C F C7 Dm 2. C F C7 Dm

some-one Ex - act - ly like you. You make me feel so grand
love scenes Ex - act - ly like you.

Fm C E7 Am Dm Fm G7

I want to hand the world to you. You seem to un-der-stand. Each foolish lit-tle

C Dm G+ C tempo C Am Aug C D7

scheme I'm scheming, Dream I'm dream-ing, Now I know why mother Taught me to be

D7 C Fm D7 G7 Gdim G7 F dim G7 C F C

true She meant me for some-one Ex - act - ly like you.

FIVE FOOT TWO, EYES OF BLUE - (R. Henderson)

C E7 A7

Five Foot Two, Eyes Of Blue, But oh, what those five foot could do, } Has
Turned up nose, turned down nose, Nev- er had no- oth- er beaus }

D7 G7 1. G+ C 2. G7 C

an- y- bod- y seen my girl? my girl?

E7 A7

Now if you run in- to a five foot two, cov-ered with fun,

D7 G7

Dis-mind rings and all those things. Bet- che' life it

C E7 A7

is-n't her, But could she love, could she woo? Could she, could she,

D7 G7 G+ C

could she coo? Has an- y- bod- y seen my girl?

FOR ME AND MY GAL - (G. Meyer)

Am7 D7 G moderato

The bells are ring - ing for me and my gal. The birds are
sat - ing for me and my gal. The Par-sons

Am D7 TG B7 Em6

sing - ing for me and my gal. Ev-ry-body's been know-ing To a wedding they're
wait - ing for me and my gal.

Em B7 Em Em7 A7 Dm6 A7 D7 D7 alt. D7

go - ing And for-ev-er they've been sew - ing. Ev-ry Susie and Sal. They're con-gre-

2. B Em Bdim B7 D7 Gdim G7 Dm7 Gdim C

gal. And sometime I'm goin' to build a lit-tle home for two, For three or four or

Gdim Ddim D7 Am D7 G

GEORGIA ON MY MIND - (H. Carmichael)

Slowly

Geor-gia, Geor-gia, the whole day through, Just as a song of you Comes as old sweet song keeps GEOR-GIA ON MY MIND (Geor-gia on my mind)

moon-light through the pines. Oth-er arms reach out to me; Oth-er eyes smile ten-der-ly; Still in peace-ful dreams I see the road leads back to you, Geor-gia, Geor-gia, no peace I find, Just as old sweet song keeps GEOR-GIA ON MY MIND.

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GET HAPPY - (Arlen-Koehler)

Moderato

For-get your troub-les and just GET HAP-PY. You better chase all your cares away (Sing) Hal-le-lu-jah, come on, GET HAP-PY. Get read-y for the judgements day (Shout) y for the judgements day. The sun is shinin' come on GET HAP-PY. The Lord is waiting to take your hand. Shout Hal-le-lu-jah! come on, GET HAP-PY. We're go-ing to the promised land. We're head-in' 'cross the Riv-er, wash your sins 'way in the tide. It's all so peace-ful on the oth-er side. For-get your

HINDUSTAN

(Wallace-Weeks)

Moderato

HIN- DU- STAN, where we stopped to rest our tired car- a- van, HIN- DU- STAN, where the paint- ed pea- cock proud- ly spread his fan, HIN- DU- STAN, where the pur- ple sun- bird flashed a- cross the sand, HIN- DU- STAN, Where I met her and the world be- gan.

HONEYSUCKLE ROSE

(F. Waller)

Ev - 'ry hon - ey - bee fills with jeal-ous- y When they see you out with
When you're pass-in' by flow-ers droop and sigh And I know the reas-on
me I don't blame them, good-ness knows Hon - ey-suck-le Rose
why You're much sweeter
Don't buy sug- ar, you just have to touch my cup You're my sug- ar
it's sweet when you stir it up When I'm tak- in' sips, from your tar-ty lips
Seems the honey fairly drips You're confection goodness knows Non-ey-suck-le Rose.

HOW MANY HEARTS HAVE YOU BROKEN

(A.. Kaufman)

HOW MAN- Y HEARTS HAVE YOU BROK- en with those great big beau-ti- ful eyes, Those
how man- y hearts have you strand- ed on the drea- y road to ro-mance,
Great big beau-ti- ful eyes That tell such beau-ti- ful lies
Ba- by, I'll take a chance.
How man- y times have you kissed some-bod- y Like you kissed me just then,
I don't be-lieve- you mean it, but Ba- by, kiss me a- gain, Oh, I
need some lov-in', I just can't re- sist you Ev- en tho' I'm wise
To how man- y hearts you have brok- en with those great big beau-ti- ful eyes.

I AIN'T GOT NOBODY

(S. Williams)

Moderato

Now I AIN'T GOT NO- BOD- Y, And no- bod- y
cares for me; (I got the blues) (The weary blues) And I'm sad and
lone - - ly, Won't some-bod- y come and take a chance with me?
I'll sing sweet love songs, hon-ey, all the time,
If you'll come and be my sweet ba- by mine, Cause I AIN'T GOT NO-

I CAN'T GIVE YOU ANYTHING BUT LOVE

(McHugh)

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I can't give you an- y thing but love, Ba- by, That's the on- ly
thing I've plen- ty of, Ba- by, Dream a- while, scheme a- while, We're sure to find
Hap- pi- ness and I guess All those things you've al- ways pined for,
Gee I'd like to see you look- ing swell, Ba- by, Dia- mond brace- lets
Xool- worth does- n't sell, Ba- by, Till that luck- y day, you know darned
well, Ba- by, I can't give you an- y- thing but love.

I CRIED FOR YOU

Moderately

I Cried For You Now it's your turn to cry o- ver
me. Ev- 'ry road has a turn- ing That's one
thing you're learn- ing I Cried For You What a
fool I used to be. Now I found two eyes just a
lit- tle bit blu- er, I found a heart just a lit- tle bit tru- er.
I Cried For You Now it's your turn to cry o- ver me.

IDA SWEET AS APPLE CIDER

(E. Munson) Moderato

I- da! sweet as ap- ple ci- der, Sweet- as- tea-
Seems tho' can't live with- out you,
then all I know, Come out, In the silv- ry Moon- light,
Oh! Hon- ey do! I- da! I- do- like yer,
1. of love we'll whis- per, so soft and low!
2. I love you I- da, deed I do.

If I Could Be With You

Moderato

If I could be with you I'd love you strong If I could be with you I'd love you long — I
 want you to know — I would not go — Un - til I told you hon - ey why I love you so — If I could
 be with you one hour to - night If I was free to do the things I might I'm
 tell - ing you true I'd be an - y - thing but blue If I Could Be With You.

I GOT IT BAD (And That Ain't Good)

(D. Ellington)

Nev - er treats me sweet and gen - tle the way he should.
 My poor heart is sen - ti - men - tal not made of wood
 I Got It Bad And That Ain't Good.

2. But when the week - end's o - ver and Mon - day rolls a -
 round I end up like I start out just cry - in' my
 heart out He don't love me like I love him no - bod - y
 could I Got It Bad And That Ain't Good.

I May Be Wrong (But I Think You're Wonderful)

Moderato

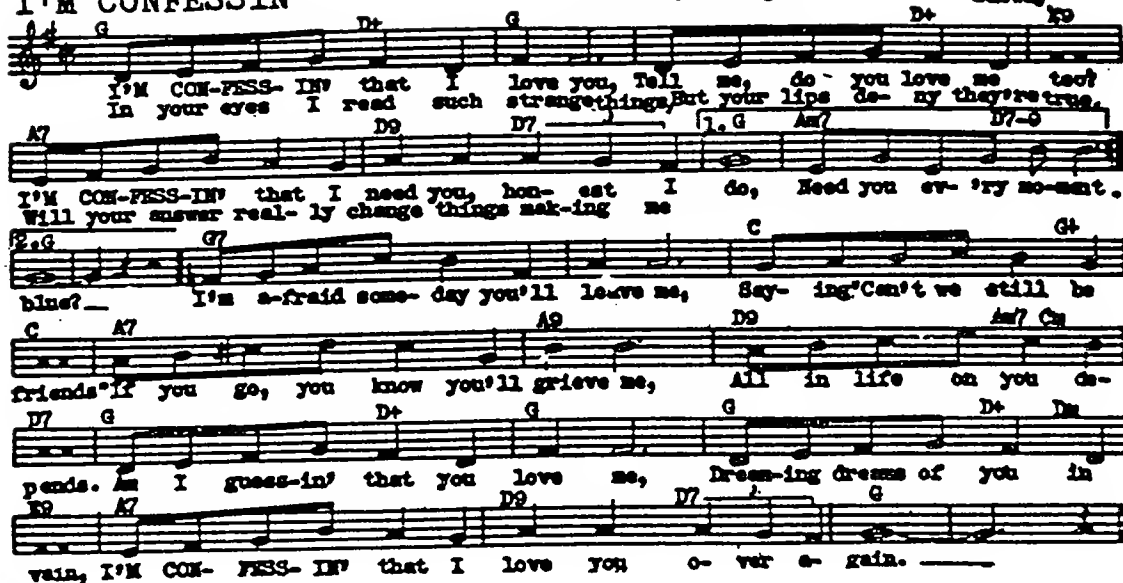
I may be wrong, but, I think you're won - der - full! I may be
 I like your style; Say, I think you're mar - vel - lous. But I can't
 wrong; but, I think you're swell! tell? All of — my shirts are us -
 sight - ly All of — my ties are a crime. If dear — in you I've picked right - ly
 It's the ve - ry first time. You came a - long, say, I think you're
 won - der - full! I think you're grand; but, I may be wrong. —

I'M CONFESSIN'

(Daugherty)

Slowly

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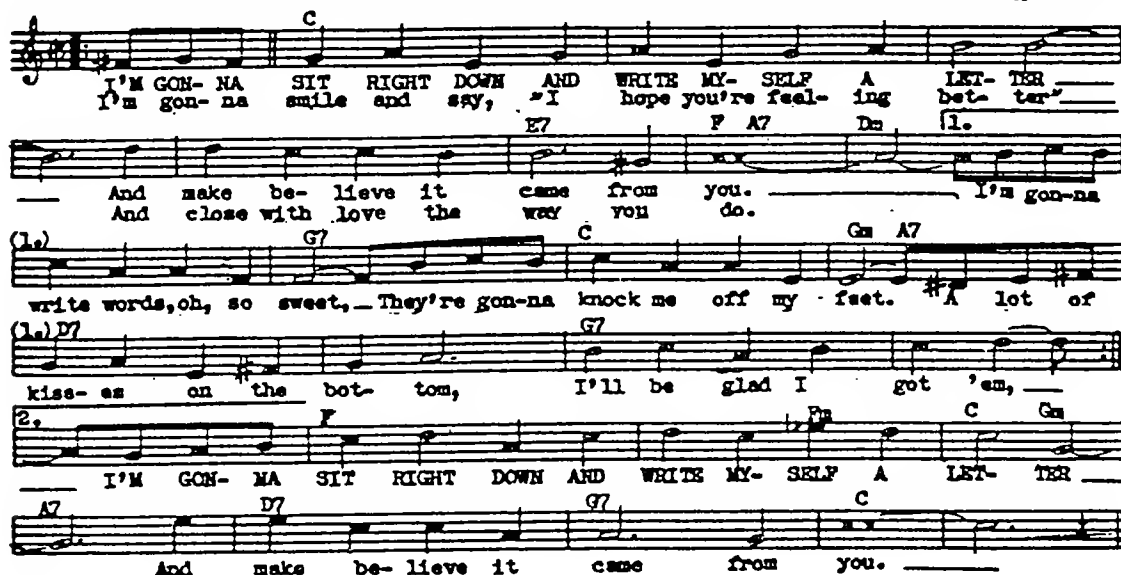


I'M CON-FESS- IN' that I love you, Tell me, do- you love me too?
In your eyes I read such strangethings, But your lips de- ny they're true.

I'M CON-FESS- IN' that I need you, hon- est I do, Need you ev- 'ry mo- ment.
Will your answer real- ly change things mak- ing me blue? I'm a- afraid some- day you'll leave me, Say- ing 'Can't we still be friends? If you go, you know you'll grieve me, All in life on you de- pends. Am I guess- in' that you love me, Dream- ing dreams of you in vain, I'M CON- FESS- IN' that I love you o- ver a- gain.

I'M GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER-(F. Ahlert)

Moderato



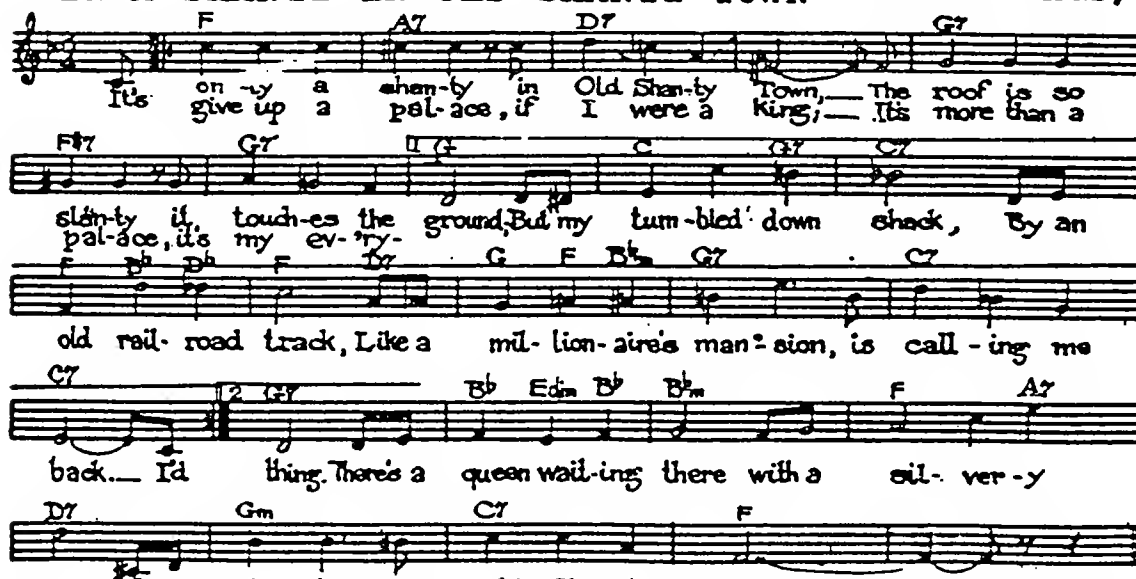
I'M GON- NA SIT RIGHT DOWN AND WRITE MY- SELF A LET- TER
I'm gon- na smile and say, "I hope you're feel- ing bet- ter"

And make be- lieve it came from you. I'm gon- na
And close with love the way you do.

(1.) write words, oh, so sweet, - They're gon- na knock me off my - feet. A lot of
(1.) kiss- es on the bot- tom, I'll be glad I got 'em,

2. I'M GON- NA SIT RIGHT DOWN AND WRITE MY- SELF A LET- TER
And make be- lieve it came from you.

IN A SHANTY IN OLD SHANTY TOWN (Little-Siras)



It's on- ly a shan- ty in Old Shan- ty Town, The roof is so
give up a pal- ace, if I were a King, - Its more than a

slen- ty if, touch- es the ground, But my tum- bled' down shack, By an
pal- ace, it's my ev- 'ry-

old rail- road track, Like a mil- lion- aires man- sion, is call- ing me
back. I'd thing. There's a queen wait- ing there with a sil- ver- y

INDIANA

Moderato

Back home a - gain — In In-di - an - a And it seems that I can
 see — The gleam-ing can-dle light still shin-ing bright Thru the
 syc - a - mores for me, — The new mown hay — sends all its
 fra - grance From the fields I used to roam, — When I
 dream a - bout the moonlight on the Wa - bash Then I long for my In-di-an-a home. —

I Never Knew

Moderato

I Nev - er Knew that ros - es grew, Or if skies were blue or could
 when breez - es blew, What a Sum - mer breeze could
 gray, — I Nev - er knew that dreams came true, And
 say. — took your cares a - way. — I Nev - er Knew what
 love could do, Un - til I met you to day. —

I NEVER KNEW (I COULD LOVE ANYBODY)

Moderato

I nev - er knew I could love an - y - bod - y,
 Hon - ey, like I'm lov - ing you, — I could - n't re - al - ize —
 — what a pair of eyes And a ba - by smile could do. —
 — I can't sleep, I can't eat, I nev - er knew a
 sin - gle soul could be so sweet, — I nev - er knew I could
 love an - y - bod - y, Hon - ey, like I'm lov - ing you. —

IN THE MOOD

(J. Garland)

In The Groove

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Mis-ter What-cha-call-um, what-cha do-in' to-night? Hope you're in the mood, be-cause I'm
 Sis-ter What-cha-call-um, I'm in- deb-ted to you. It all goes to show what good in-
 feel-in' just right. How's a-bout a cor-ner with a ta-ble for two—
 flu-ence can do. Nev-er felt so happy and so ful-ly a-live—
 Where the mu-sic's mel-low in some gay ren-dez-vous? There's no chance ro-manc-ing with a
 Seems that jam and jump-in' is a pow-er-ful jive. Sminge-roo has giv-en me a
 blue at-ti-tude— You've got to do some dancin' to get IN THE MOOD.
 new at-ti-tude— My heart is full of rhy-thm and I'm

ISLE OF CAPRI

(W. Grosz)

Tempo di Tango

'Twas on the Isle of Ca-pri that I found her, Be-neath the
 She was as sweet as a rose at the dawn-ing, But some-how
 shade of an old wal-nut tree. Oh, I can
 fate had- nst meant her for me. And tho' I
 still see the flow'rs bloom-ing 'round her ing, Where we
 sailed with the tide in the morn-ing, Still my
 met hearts on the Isle of Ca-pri. pri.
 Sum-mer time was near-ly o-ver, Blue I-tal-ian sky
 above, I said, "Le-dy I'm a rov-er,
 Can you spare a sweet word of love?" She whis-pered
 soft-ly, "It's best not to lin-ger" And then as
 I kissed her hand, I could see She wore a plain gold-en ring on her
 fine ring. 'Twas good-bye! on the Isle of Ca-pri.

I'VE FOUND A NEW BABY

Brightly

I'VE FOUND A NEW BA-BY, I've found a new girl,
Her new kind o' lov-in', Done made me her slave,
My fash-ion plate ba-by has got me a whirl.
Her sweet tur-tle dov-in' Is all that I crave.—
Sweet-est miss, with a kiss, full o' bliss, cant re-sist some-how,
Tells me lies, but she's wise, naugh-ty eyes mes-me-rize I vow, And
how! I don't mean say-be, I just had to fall,
I'VE FOUND A NEW BA-BY New ba-by that's all.

I'VE GOT THE WORLD ON A STRING

Moderato
Pbm

I've got { the world on a string, sit-in' on a rain-bow,
a song that I sing, I can make the rain go,
Got the string a-round my fin-ger, What a world, what a life, } I'm in
an-y time I move my fin-ger, Luck-y me, can't you see,
love! love, Life is a beau-ti-ful things, as long as I hold the string,
I'd be a sil-ly so-end-so, If I should ev-er let go,
I've got the world on a string, sit-tin' on a rain-bow,
Got the string a-round my fin-ger, What a world, what a life, I'm in love!

I WANT A GIRL (H. Von Tilzer)

Moderato
C Am

I want a girl, just like the girl that mar-ried
dear old Dad, She was a pearl and the
on-ly girl that Dad-dy ev-er had,
good old fash-ioned girl with heart so true, One who
loves no-bod-y else but you, I want a girl,
just like the girl that mar-ried dear old Dad.

I WOULD DO ANYTHING FOR YOU (Hill, etc.) Moderato

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E^b E^b7 E^bdim A^b A^bm E^b E^b7 E^bdim A^b A^bm

I would swim the o-cean wide, I would cross the Great Di-vide,
I would take a trip to Mars, I would e-ven count the stars.

E^b C^m F7 F^b7 E^b E^bdim F^b A^bdim B^b7

I WOULD DO— AN-Y-THING FOR YOU,

E^bdim E^b G Gdim Am7 D7 G B^b+

YOU I'd glad-ly give a for-tune. Just to see you

G Gdim B^b Gdim E^b F7 B^b F7 B^b

smile, And hear you say, "I Love You", Ev'-ry lit-tle while;

E^b E^b7 Ab A^bm E^b E^b7 Ab A^bm

In my heart there's ec-sta-cy, long as you have faith in me,

E^b C^m F7 B^b7 E^b B^b B^b7 E^b6

I WOULD DO— AN-Y-THING FOR YOU.

JA-DA (Carlton) Tempo di Ja Da

F D7 G7 C7

Ja Da, — Ja Da, — Ja Da Ja Da Jing, Jing,

F C⁺ F D7 G7

Jing, Ja Da, — Ja Da, — Ja Da, Ja Da, Jing, Jing,

C7 F Ddim C7

Jing, That's a fun-ny lit-tle bit of mel-o-dy—

F Ddim C7 F

It's so sooth-ing and ap-peal-ing to me, — It goes Ja Da, —

D7 G7 C7 F

Ja Da, — Ja Da, Ja Da, Jing, Jing, Jing!

JAZZ ME BLUES. The (T. Delaney) Slowly

C7 F7

Jazz me — Come on pro-fess-or and — Jazz me — (Jazz-me) — You

B^b7 E^b

know I like my dan-cin' both day and night, And' if I don't get my jazz-in I

F7 B^b7 C7

Don't feel right — Now if it's rag-time — please sir will you play it in

F7 E^b G

jazz time — (Jazz-time) Don't want it fast Don't want it slow

F7 C7

Take your time pro-fess-or play it sweet and low — I've got those

F B^b7 E^b

JERICHO (R. Myers) "Syncopation"

Moderato

Jer-i-cho Jer-i-cho Was a jaz-
zy old town; Jer-i-cho
long a-go Liked her mus-ic low down.
We know she fought the foe Till their trum-pets
blew; Then Jer-i-cho, Jer-i-cho
Fell, the same as we do.

JERSEY BOUNCE - (Plater-Bradshaw)

They call it that JER-SEY BOUNCE A rhythm that real-ly counts The
tem-per-ature al-ways mounts Where-ev-er they play the fun-ny rhythm they play. It
start-ed on Jour-nal Square. And some-bod-y heard it there He put it right on the air And
now you hear it ev-ry-where Up-town gave it new licks Down town add-ed some tricks
No town makes it sound the same As where it came from! So if you don't feel so hot Go
out to some Jer-sey-spot. And wheth-er you re-hep or not The JERSEY BOUNCE I'll make you swing.

JUST YOU, JUST ME

(Greer)

Moderato

Just You, Just Me, Let's find a
Just us, Just we, I've missed an
co-sy spot, to cud-dle and coo. you Oh, Gee!
aw-ful lot, my trou-ble is
What are your charms for? What are my arms for?
Use your im-a-gi-na-tion! Just You Just
Me I'll tie a lov-er's knot 'round won-der-ful you!

Love Me Or Leave Me

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Moderato

Love me or leave me and let me be lone-ly, You won't be-lieve me, and I love you on-ly, I'd
might find the night-time the right time for Kiss-ing But night-time is my time for just rem-i-nis-cing, Re-

rath-er be lone-ly than hap-py with some-body-else. You There'll be no one un-
gret-ting in-stead of for-got-ting with some-body-else.

less that some-one is you I in-tend to be in-de-pend-ent-ly

blue. I want your love but I don't want to bor-row to have it to-day and to

give back to-mor-row, For my love is your love, There's no love for no-bod-y else!

LOVER

Lov-er, when I'm near you And I hear you speak my name

Soft-ly in my ear you breathe a flame.

All of my fu-ture is in you. Your ev-'ry plan I de-sign

Prom-ise you'll al-ways con-tin-ue to be mine.

Lov-er, please be ten-der, When your ten-der fears de-part,

Lov-er, I sur-ren-der to my heart.

Love Nest, The

Moderato (giocoso)

Just a love nest Co zy with charm Like a
small room Tea set of blue Best of
dove nest Down on a farm A var-
all room Dream room for two Bet-ter
an-da with some sort of cling-ing vine Then a
than a pal-ace with a gild-ed
kitch-en where some ramb-ler ros-es twine Then a
doms. Is a love nest You can call home.

Margie

Moderato

My lit-tle Mar-gie, I'm al-ways think-ing of you Mar-
gie, I'll tell the world I love you, Don't for-get your prom-ise to me,
I have bought a home and ring and ev-ry-thing, For Mar-gie,
You've been my in-spi-ra-tion, Days are nev-er blue. Af-ter
all is said and done, There is real-ly on-ly one, Oh! Mar-gie, Mar-gie, it's you!

Maybe

Moderately

May-be you'll think of me, When you are all a-lone,
May-be the one who is wait-ing for you will prove un-true Then what will you do.
May-be you'll sit and sigh, Wish-ing that I were near, then,
May-be you'll ask me to come back a-gain. And May-be I'll say May-be.

MY BLUE HEAVEN

(W. Donaldson)

Moderate

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When Whip-poor-wills call and ev'-ning is nigh
A turn to the right, a lit-tle white light

I hur-ry } to my blue heav-en.
Will lead you

You'll see a smil-ing face, a fire place, a co-sy room
A lit-tle nest that's nes-tled where the ro-ses bloom.

Just Mol-lie and me and Be-by makes three.

We're hap-py in my blue heav-en.

MY GAL SAL

(Dresser)

Slowly and tenderly

They called her friv-o-lous Sal, A pe-cu-liar
sort of a gal, With a heart that was mel-low, An
all-'round good fel-low, Was my old pal. Your
trou-bles, sor-rows and care She was al-ways
wil-ling to share; A wild sort of dev-il, But
dead on the lev-el; Was MY GAL SAL.

MY MELANCHOLY BABY

(Burnett)

Slowly

Come to me my MEL-AN-CHO-LY
Ev-'ry cloud must have a sil-ver li-ning

Cud-dle up and don't be blue
Wait un-till the sun shines through All your fears are

fool-ish fan-cy may - be You know, dear, that I'm in love with
you Smile, my hon-ey dear While I kiss a-way each
tear Or else I shall be mel-an-cho-ly too.

NAGASAKI

Moderato

Hot gin-ger and dy-na-mite There's nothing but that at night
The way they can en-ter-tain Would hur-ry a hur-ri-charge

Back in Nagasak-i where the fellers chew tobaccy And the women wick-y wack-y woo.

Oh Fu-ji-z-ma You get a Mon-sar And then your troubles in-crease

In some pa-go-da She or-ders soda The earth shakes milk-shakes ten cents a piece

They kiss-ee and hug-ee nice By Jin-go! it's worth the price

Back in Naga-saki where the fellers chew tobaccy And the wo-man wick-y wack-y woo.

NOBODY'S SWEETHEART

Moderato

You're no-bod-y's sweet-heart now, They don't bab-y
walk down the Av-e-nue, I just can't be-

you some-how. Fan-cy hose, silk-en gown,

lieve that it's you,

(1.) You'd be out of place in your own home town, when you

(2.) Paint-ed lips, paint-ed eyes, Wear-ing a

bird of Par-a-dise. It all seems wrong some-

how # That you're no-bod-y's sweet-heart now.

OH! LADY BE GOOD

Slow and gracefully

Oh, sweet and love-ly la-dy, be good! Oh
I am so swi-ly mis-un-der-stood, So

la-dy, be good to me! Oh,
la-dy, be good to me!

please have some pit-y I'm all a-lone in this big

cit-y I tell you I'm just a lone-some babe in the wood

So la-dy, be good to me!

ON THE SUNNY SIDE OF THE STREET (McHugh)

Moderato

196

Grab your coat, and get your hat. Leave your wor-ry on the door-step.
 Can't you hear a pit-ter-pat? And that hap-py tune is your step.

Just di-rect your feet To the sun-ny side of the street.
 Life can be so sweet On the sun-ny side of the street.

street, I used to walk in the shade With those blues on par-ade.
 But I'm not a-fraid This Ro-ver crossed o-ver, If I.

nev-er have a cent. I'll be rich as Rock-e-fel-lar.
 Gold dust at my feet On the sun-ny side of the street.

Paper Doll

Slowly

I'm goin'to buy a PA-PER Doll that can call my own, A doll that other fel-lows can-not
 steal. And then the flir-ty, flir-ty, guys with their flir-ty, flisty eyes, Will have to flirt with doll-ies that are

real, When I come home at night she will be wait-ing, She'll be the tru-cat doll in all this world. I'd
 rath'er have a PA-PER DOLL to call my own, than have a fick-le-minded real life girl.

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

Please don't talk a-bout me when I'm gone, Oh, hon-ey,
 if you can't say an-y-thing real nice, It's bet-ter

though our friend-ship ceas-es, from now on; And, lis-ten,
 not to talk at all, is my ad-vice. You're parting, you go your way

I'll go mine, it's best that we do; Here's a kiss! I hope that this brings
 lots of luck to you. Makes no diff'-rence how I car-ry on,
 Re-mem-ber, please don't talk a-bout me when I'm gone

ROCKIN' CHAIR

197

Moderato

Old ROCK- IN' CHAIR'S got me, Came by my side, Fetch me that
gin, son 'fore I tan your hide, Can't get from this cab- in goin' no-
where; Just sit me here grab-bin' at the flies 'round this ROCK- IN' CHAIR.
My dear old Aunt Har- ri- et In hea- ven she be, Send me sweet
cha- ri- ot, For the end of the trou- ble I see, Old ROCK- IN CHAIR;
get's it, Judg- ment- day is here, Chained to my ROCK- IN' CHAIR.

ROSE OF WASHINGTON SQUARE

Moderato

Rose — of Wash- ing- ton Square — A flow- er so fair —
I'll nev- er de- part — But dwell- in your heart —
— should blos- som where the sun shines Rose, — for na- ture
your —
1. did not mean — That you should blush un- seen — But be the
2. queen of some fair gar- den love to care — I'll bring the
sun-beams from the Hea- vens to you and give you kies- es that
sparkle with dew My Rose — of Wash- ing- ton Square. —

Rosetta

Moderato

RO SET- TA, — My RO - SET- TA, — In my heart dear, There's
told me, — that you loved me, — Nev- er leave me for
no one but you; — You some- bod - y new; — You've made my
whole life a dream, — I pray you'll make it come true; — RO-
—

Allegro moderato Row, Row, Row

And then hed row, row, row, Way up the Riv-er he would
 row, row, row, A bug hed give her, Then hed kiss her now and
 then She would tell his when, Hed fool a-round and fool a-round end
 then they'd kiss a-gain, and then hed row, row, row, a lit-tle
 furth-er he would row, oh, oh, oh, oh, Then hed drop both his oars,
 Take a few more en-cores and then hed row, row, row.

ROYAL GARDEN BLUES

Hon, don't you hear that trom-bone moan? Just lis-ten to that,
 That weep-in' mel-an-cho-ly strain_ Say but it's sooth-in'
 Sax-o-phone Gee! hear that cla-ri-net and flute_
 to the brain Just wan-na get right up and dance_
 Cor-net a-jazz-in' with a mute_ Makes me just throw my-
 Don't care, I'll take most an-y chance No oth-er blues I'd
 self a-way. When I hear 'em play
 care to choose But Roy-al Gar-den Blues.

Runnin' Wild

Moderato

Run-nin' wild, lost con-trol, Run-nin' wild,
 night-y bold, Feel-in' gay, reck-less too
 Care free mind all the time, nev-er blues Al-ways goin'
 don't know where, Al-ways showin' I don't care,
 don't know where, Al-ways showin' I don't care,

SAN

(McPhail-Michaelis)

Not fast

Oh, sweet-heart Lo-na, my darl-ing Lo-na
Why have you gone a-way? You said you loved me,
But if you loved me, Why did you act this way?
If I had ev-er been un-true to you, What you have
done would be the thing to do. But my heart aches, dear, And it will
break, dear, If you don't come back home a-gain to San!

SATAN TAKES A HOLIDAY (L. Clinton)

The Dev-il start-ed dancin', He was quite a-trancin', When he did the "Jungle" his
The mu-sic was-a't good But it was plenty spooky, That's the way he likes it night
own way His bones were ratt-lin' loudly, As he be-gan to shuf-ple proudly, That's
and day The gar-tle man pre-fers to lis-ten to ag-gre-va-tin' rhy-thm,
the way that SA-TAN TAKES A HOL-I-DAY Watch out. He's comin' out; And then you'll shout
un-less you're good, knock wood. He's really rather goofy try in' to be spooky, But
he has to do it day by day His job is not al-lur-in', He-ver-the-
less it's quite en-du-rin' May be that's why SA-TAN TAKES A HOL-I-DAY.

SHEIK OF ARABY, THE

(T. Snyder)

Moderato

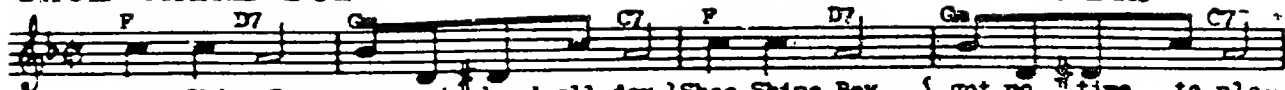
I'm the Sheik of Ar-a-by, Your love be-
longs to me. At night when you're a- sleep,
In- to your tent I'll creep. The
stars that shine a- bove, Will light our
way to love. You'll rule this land with
me. The Sheik of Ar-a-by.

SHOE SHINE BOY

(Chaplin)

Moderato

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Shoe Shine Boy, you work hard all day, } Shoe Shine Boy, { got no time to play
You find joy in the things you do, } sei- dom ev- er blue



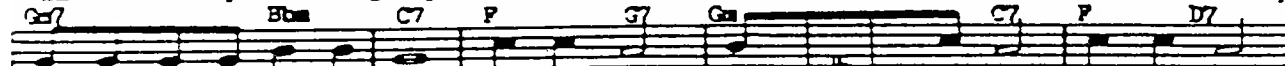
Ev-'ry nick- el helps a lot, } So, shine, shine, Shoe Shine Boy. — Shine Boy. —



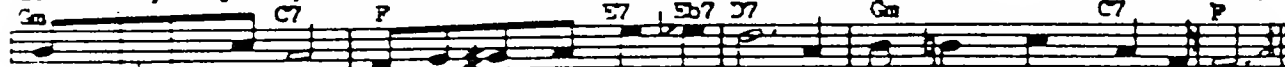
Peo-ple look at you with scorn 'Cause your clothes are worn and torn, Still you nev- er



whine. You keep walk- ing up and down the street, Plead- ing with each one you meet,



Bro- ther, can you spare a shine? Shoe Shine Boy, soon the day will come, Shoe Shine Boy,

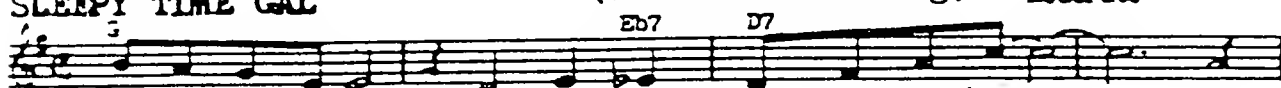


soon a time you'll hum, Ev-'ry nick- el helps a lot, So, shine, shine, Shoe Shine Boy. —

SLEEPY TIME GAL

(Lorenzo Whiting)

Moderato



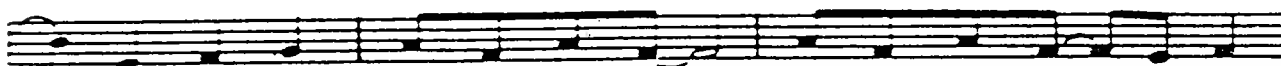
Sleep- y time gal, You're turn- ing night in- to day, —



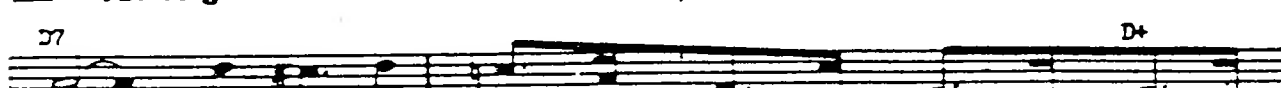
Sleep- y time gal, — You've danced the ev- 'ning a- way, —



Be- fore each sil- ver- y star — Fades out of sight, —



— Please give me one lit- tle kiss, — Then let us whis- - per 'Good-



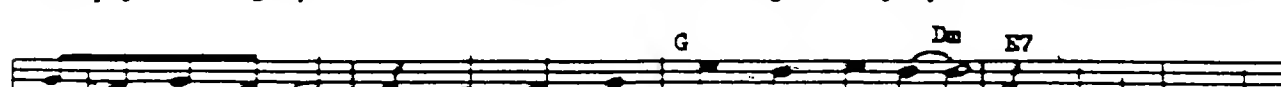
night, It's get- tin' late and, dear, your pil- low's wait- in',



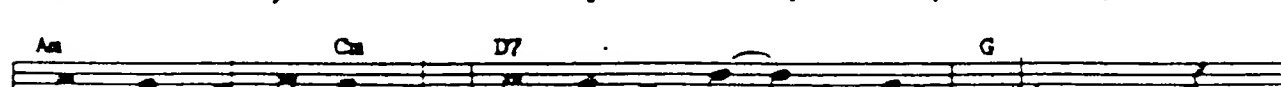
Sleep- y time gal, — When all your danc- in' is thru, —



Sleep- y time gal, — I'll find a cot- tage for you, — You'll learn to



cook and to sew, — What's more you'll love it, I know, — When you're a



Stay- at- home, Play- at- home, Eight- o- clock, Sleep- y time gal.

Moderato

S - H - I - N - E

Shine — a - way your blues-ies, Shine, — start with your shoes-ies, Shine each place up, make it look — like new, Shine your face up, wear a smile, — or two, Shine — your these and tho-sies, You'll find that ev - 'ry-thing will turn out fine, Folks will shine up to — ya, Ev - 'ry-one will bow-dy - do — ya, You'll make the whole world shine,

Somebody Else Is Taking My Place -

Slowly

SOME-BO-DY ELSE IS TA - KING MY PLACE Some - bo - dy else now shares your em - brace While I am try - ing To keep from cry - ing You go a - round with a smile on your face Lit - tle you care for vows that you made Lit - tle you care how much I have paid My heart is ach - ing My heart is break - ing For SOME-BO-DY'S TA-KING MY PLACE. —

Somebody Stole My Gal

Some - bod - y stole my gal — Some - bod - y The kiss - es I loved so — He's got - ting stole my pal — Some - bod - y came and took her a - way — She did - n't o - ven say she was leav - in', know — And Gee! — I know that she — would come to me — If she could see — Her bro - ken heart - ed

SOMEDAY SWEETHEART

(Spikes)

Moderato

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Some day sweet-heart, you may be sor-ry for what you've
done to my poor heart, you may re-gret the vows you've
brok-en, The things you did that made us drift a-part,
You're hap-py now and can't see how the wear-y
blues will ev-er come to you. But as you sow so shall you
reap, dear, and what you reap will make you weep some day, sweet-heart.

Someone's Rocking My Dreamboat - Slowly

By Leon René, Emerson Scott, Otis René

SOME ONE'S ROCK-ING MY DREAM-BOAT.
Some-one's in-vad-ing my dream. We were sail-ing a long peace-tim and calm...
Sud-den-ly some thing went wrong. SOME-ONE'S ROCK-ING MY
DREAM-BOAT, dis-turb-ing a beau-ti-ful dream...
This mu-tin-y at sea. Who can it be...
(Who can it be) A friend-ly breeze gave us a start to a part-a-disc
all our own. All at once a storm
blew us a-part, and left me drift-ing lone
SOME-ONE'S ROCK-ING MY DREAM BOAT. I'm
cap-tain with-out an-y crew. But with love as my guide I'll
I'll keep sail-ing till I find you.

Slow fox trot

Sometimes I'm Happy

Some-times I'm hap-py, Some-times I'm blue. — My dis-po-si-tion
de-pends on you, — I nev-er mind the rain from the skies, —
If I can find the sun in your eyes. — Some-times I love you,
Some-times I hate you, But when I hate you, It's 'cause I love you,
That's how I am, so what can I do? — I'm hap-py when I'm with you. —

STOMPIN' AT THE SAVOY (Goodman-Webb-Sampson) Not too fast

Sa-voy, — the home of sweet ro-mance — Sa-voy, — it wins you at a glance
Your form, — just like a cling-in' vine — Your lips, — so warm and sweet as wine
Sa-voy, — gives hap-py feet a chance — to dance —
Your cheek, — so soft and close to mine — di-vine. —
How my heart is sing-in' — while the band is swing-in' —
Nev-er tired of romp-in' — and stomp-in' with you, — At the Sa-voy What joy, —
— a per-fect hol-i-day — Sa-voy, — where we can glide and away —
Sa-voy, — there let me stomp a-way, — with you. —

Moderato

Sugar Blues

Sug-ar Blues Ev-'ry-bod-y's sing-ing the Sug-ar Blues. The whole town is ring-ing, My
lov-in' man's sweet as he can be — But the dog-gone fool turned so-ur on me —
I'm so un-hap-py I feel so bad, — I could lay me down and die, You can
say what you choose — but I'm all con-fused, I've got the sweet, sweet Sug-ar

SUNDAY

(Miller--Cohn--Stein)

Moderato

I'm blue ev- 'ry Mon- day, Think- ing o- ver Sun- day
I sigh all day Tues- day I cry all day Wednes- day

That one day when I'm with you, It seems that long for you.
Oh, my! how I

And then comes Thurs- day, Gee! it's long, it nev- er goes by.

Fri- day makes me feel like I'm gon- na die,

But af- ter Pay- day is my fun- day, I shine
all day Sun- day, That one day when I'm with you.

SWANEE

Allegro moderato

Swan- ee my's How I love you How I love you My
Mam = ee my's Wait- ing for me Pray- ing for me Down

dear old the Swan- ee I'd give the world to will
by the Swan- ee The folks up north

be A- mong the folks in D- I- X- I - E- ven know my

See me no more When I go to the Swan- ee shore (I'll be happy I'll be happy)

Trio Swan- ee Swan- ee I am com- ing back to Swan- ee

I love the old folks at home.

SWEET GEORGIA BROWN

Moderato

No gal made- has got a shade On Sweet Geor- gia Brown
It's been said- she k- n- o- w- s 'em dead when she lands in town

Two left feel- but oh so neat has Sweet Geor- gia Brown.
Since she came why it's a shame how she cools 'em down

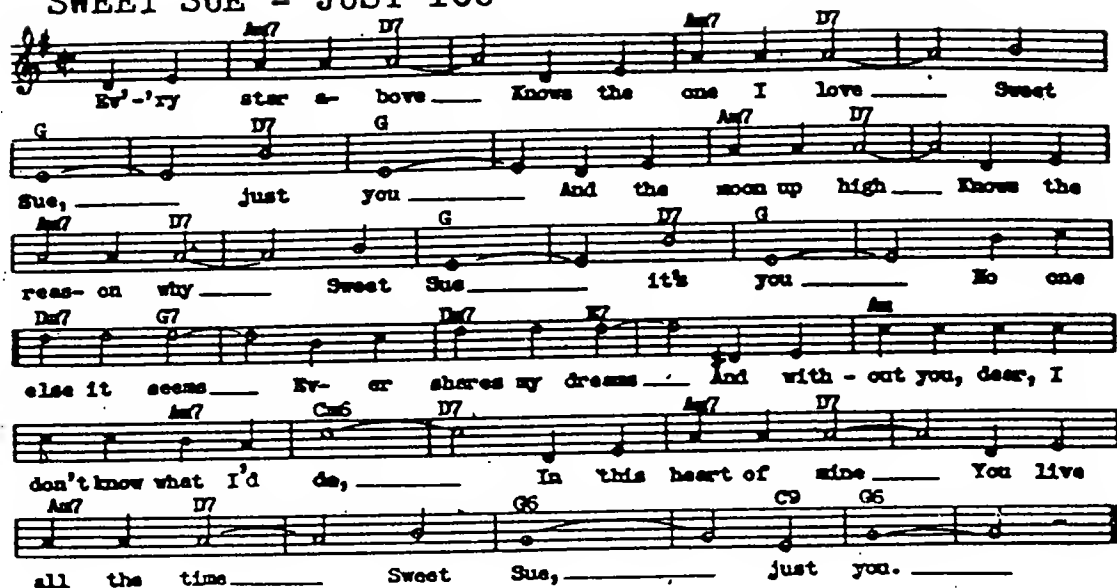
They all sigh- and wan- na die- For Sweet Georgia Brown. I'll tell- you just
why- you know- I don't lie (ad lib) Not much!

Fel- l- ers- she can't get- are fel- l- ers

she ain't met- Georgia claimed her Georgia named her Sweet Georgia Brown.

SWEET SUE - JUST YOU

(V. Young)



Ev-'ry star a-bove knows the one I love Sweet
Sue, just you And the moon up high knows the
reason why Sweet Sue it's you No one
else it seems Ev-er shares my dreams And with-out you, dear, I
don't know what I'd do, In this heart of mine You live
all the time Sweet Sue, just you.

TAKE THE "A" TRAIN (B. Strayhorn) "Reveille With Beverly"



Get a-board or the "A" train To
Brook-lyn or the Broad-way train You'll
take a lit-tle ride a-round the ci-ty. pret-ty. Take your
see that old New York is might-y Take your
ba-by sub-way rid-ing That's where ro-mance may be
hid-ing For-get your car or air-plane
You'll find that it-'ll pay to TAKE THE "A" TRAIN

TEA FOR TWO (V. Youmans) "No No Nanette"

Moderato



Pic-ture you up-on my knee just tea for two and two for tea. Just
Day will brake and you'll a-wake and start to bake a sug-ar cake, For
me for you and you for me a-lone. No-bod-y near us to see us or hear us, No
me to take for all the boys to friends or re-la-tions on week end va-ca-tions, We won't have it know, dear, that we own a tel-e- phone, dear,
see. We will raise a fam-i-ly, A boy for you, A
girl for me Oh can't you see how hap-py we would be?

Three Little Words

Moderately (with tenderness)

Three lit - tle words, Oh, what I'd give for that won - der - ful phrase.
 Three lit - tle words That's all I'd live for the rest of my days.
 To hear those feel in my heart they tell sin - cere - ly,
 And what I
 No oth - er words can tell it half so clear - ly, There lit - tle words,
 eight lit - tle let - ters which simp - ly mean, "I love you!"

TRUCKIN' (R. Bloom) "Cotton Club Parade"

Lively

We had to have some - thing new, a dance to do up
 As soon as the news got 'round the folks down - town came
 here in Har - lem, So, some - one start - ed Truck - in'. y Truck - in'.
 up to Har - lem, Saw Ev - 'ry - bod -
 It did - n't take long be - fore the High - hats were do - in' it
 Park Av - e - mu - in' it, All o - ver town, you'll see them Scuff - le - in', Shuffle - in',
 Truck - in' a - long. It spread like a for - est blaze, Be - came a craze and
 thanks to Har - lem Now Ev - 'ry - bod - y's Truck - in'.

TWELFTH STREET RAG

(Bowman)

Moderate tempo.

Oh! 12th STREET RAG, have pi - ty Won't you let - me be
 Ole mu - sic man who wrote you knew no sym - pa - thy
 Gock back to Kan - sas Ci - ty And stop trail - ing me You barge in
 I hope you get his goat, too Like you wor - ry me
 at the mo - ment! When I've work to do I can't shake you
 You won't leave and I can't make you I'm swing bent, my brain is 'sent' on a
 rag When I hear that 12th Street Rag.

WAY DOWN YONDER IN NEW ORLEANS

Moderato

Way down yon - der in New Or - leans In the land of dreamy scenes
Cre - ole ba - bies with flash - ing eyes Soft - ly whis - per with ten - der sighs

There's a garden of E - den That's what I mean, Stop! Oh! won't you
give your la - dy fair a lit - tle smile, Stop! You bet your life you'll linger there

a lit - tle while There is heav - en right here on earth With those beau - ti - ful
queens, Way down yon - der in New, Or - leans.

WHAT CAN I SAY AFTER I SAY I'M SORRY?

(Donaldson etc)

What can I say, dear, af - ter I say I'm sor - ry?
I was all wrong but right or wrong I don't blame you

What can I do to prove it to you, I'm sor - ry?
Why should I take some - bod - y like you and shame you,

(1.) I did - n't mean to ev - er be mean to you. If
I did - n't care I would - n't feel like I do.

(2.) I know that I made you cry, and I'm so sor - ry dear,
So what can I say, dear, af - ter I say I'm sor - ry?

WHAT IS THIS THING CALLED LOVE?

Slow (blues tempo)

What is this thing called love? This
funny thing, called love? Just the can solve
its mys - te - ry? Why should it make a fool of me?

I saw you there one won - der - ful day. You took my heart
and threw it a - way. That's why I ask the Lord in Heaven

WHEN YOU'RE SMILING (The Whole World Smiles With You) *Moderato* 208

When you're smil-ing — when you're smil-ing — the whole world
 smiles with you, — When you're laugh-ing, — when you're laughing — the
 sun comes shin-ing thru, — But when you're cry-ing — you
 bring on the rain, — so stop your sigh-ing, — be hap-py a-gain, — Keep on
 smiling — 'cause when you're smil-ing — the whole world smiles with you.

Whispering

Moderato

Whis-per-ing while you ond-dle near me, Whis-per-ing so no one can
 hear me Each lit-tle whis-per seems to cheer me, I know it's
 true There's no one dear, but you, You're whis-per-ing why you'll nev-er leave
 me Whis-per-ing why you'll nev-er grieve me Whis-per and
 say that you be-lieve me Whis-per-ing that I love you.

Valse moderato Who's Sorry Now

Who's sor-ry now? Who's sor-ry now? Who's heart is ach-ing for
 break-ing for now? Who's sad and blue? Who's cry-ing, too? Just like I
 cried o-ver you. — Right to the end, Just like a friend,
 I tried to warm you some-how, — You had your
 — — — — —

World is Waiting For The Sunrise, The

Rather slowly

Dear one the world is wait-ing for the sun rise; Ev- 'ry
rose. is heav- y with dew. The thrush on high, his sleep- y mate is
call- ing and my heart is call- ing you!

YOU CAN DEPEND ON ME (Carpenter-Dunlap-Hines) Moderato

Though you say we're through, I'll al- ways love you, And
some- one you've met, Has made you for- get, You
YOU CAN DE- PEND ON ME. Though me. I
wish you suc- cess, Loads of hap- pi- ness, But I must con-
fess, I'll be lone- ly; If you need a friend, I'm
yours to the end, And YOU CAN DE- PEND ON ME.

FINE AND DANDY

Gaily

Gee, it's all fine and dan- dy, Sug- ar Can- dy, I get lone-
dy, when you're gone Sug- ar Can- dy, I get lone-
dy, when I've got you. Then I on- ly see the
sun- ny side, E- ven troub- le has its
fun- ny side. When you're han- dy it's fine and dan-
dy, when you're gone Sug- ar Can- dy, I get lone-
dy, when I've got you. Then I on- ly see the

I KNOW THAT YOU KNOW

Moderato

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So, dar-ling, I know that you know That I'll go—
where you go. I choose you, won't
lose you. I wish you knew how much I long To hold yo. in—
my arms. This time is my time, 'Twill
soon be good-by time; Then, in the star-light, Hold
me tight. With one more lit-tle kiss, say "Nighty night!"

I'M JUST WILD ABOUT HARRY (Sissle-Blake) "Shuffle Along"

I'm just wild about Har-ry and Har-ry's wild a-bout
me. The heav'n-ly bliss es of his kiss— es
fill me with ec- sta- sy He's sweet just like choc'-late
can- dy, and just like hon- ey from the bee Oh,
I'm just wild a-bout Har- ry And he's just wild a-bout,
can- not do with- out, He's just wild a-bout me.

I WANT TO BE HAPPY

Moderato

I want to be hap- py, but I won't be hap- py till I make
Life's real- ly worth liv- ing, when we are mirth-giv- ing. Why can't I
you hap- py too; When skies are gray and you say you are blue,
give some to you?—
I'll send the sun smil- ing though, I want to be hap- py,
but I won't be hap- py Till I make you hap- py, too.

JUNE IS BUSTIN' OUT ALL OVER (Rodgers) "Carousel"

212

June is bust-in' out all o- ver. — { All o- ver the mead- ow, and the
The feel-in' is get- tin' so in-
hill. — Buds 're bust-in' out a bush- es And the romp- in', riv- er
tense, — That the young Vir- gin- ia creep- ers Hav been bug- gin the be-
push- es Ev- 'ry lit- tle wheel that wheels be- side a mill. —
Jeep- ers Out a all the morn- in' 1. Em7 A7 D7
gle- ries on the fence. — Be- cause it's June. — June, June,
June, Jest be- cause it's June, June, June. —

LIMEHOUSE BLUES (Braham)

Allegro moderato

Oh! Lime- house kid Oh! Oh! Oh! Lime- house kid
Go- ing the way that the rest of them did
Poor brok- en blues- som and no- bod- y's child Hunt- ing and teunt-
ing you're just kind o' wild Oh! Oh! Oh! Lime- house blues
I've the real Lime- house blues Learned from the chink- ies those
and Chin- a blues Rings on your fin- gers and tears for your crown
that is the sto- ry of old Chin- a town. —

LIZA (G. Gershwin) "Ziegfield Show Girl"

Moderato

Li- za, Li- za, { skies are de- Gray, But if you'll
lay, Come, keep me
smile on me All the clouds'll roll a- way. way. See
com- pe- ny, And the clouds'll roll a- way. way. See
the Hon- ey- moon a- shin- in' down; We should make a date with
Per- son Brown. So, Li- za, Li- za, name the
day When you be- long to me And the clouds'll roll a- way.

LOVE IS SWEEPING THE COUNTRY-(G.Gershwin) "Of Thee I Sing"

Love is sweep- ing the coun-try, Waves are hug- ging the
 shore. All the sex- es From Maine to Tex- as Have nev- er known such
 love be- fore. See them bill- ing and coo- ing
 Like the bird- ies a- bove. Each girl and boy a- like, Shar- ing joy
 a- like, Feels that pas- sion-'ll Soon be na- tion- al. Love is sweep-
 ing the coun-try, There nev- er was so much love.

OKLAHOMA (R.Rodgers) "Oklahoma"

O k- la- ho- ma, { where the wind comes
 ev- 'ry night my
 sweep-in' down the plain And the wav- in' wheat can
 hon- ey comb and I sit a- lone and talk and
 sure smell sweet when the wind comes right be- hind the rain.
 watch a hawk
 mak- in' la- zy cir- cles in the sky. We
 know we be- long to the land And the land we be-
 long to is grand! And when we say
 Yeeow! A- yip- i- - o- ee ay! We're
 on- ly say- in' You're do- in' first, Ok- la- ho-
 ma! Ok- la- ho- ma, O. K.

OF THEE I SING - (C. Gershwin) "Of thee I Sing"

214

C C+ F Dm G7 C Cm7
 Of thee I sing, ba-by, Sun-mer, Au-tum,

C7 Dm Fm5 C C+ Am
 Win-ter, Spring, ba-by, You're my sil-ver lin-ing,

Am7 D7 G Dm Cm G D7 G Bbm
 You're my sky of blue; There's a love light shin-ing, Just be-cause of

D7 G7 C C+ F Dm G7 C Cm7
 you. Of thee I sing, ba-by, You have got that

C+ Dm E7 Am E7 Am dim Dm dim Dm
 certain thing, ba-by! Shin-ing star and in-spi-re-tion

Am E7 Am dim Dm dim Dm dim C Am7 Dm G7 C
 Worth-y of a might-y na-tion Of thee I sing.

RISE 'N SHINE (V. Youmans)

allegro

Eb Bb7 Eb Bb7 Eb Eb
 Rise 'n shine! Stand up and take it!

Ab Eb7 Ab Eb Ab
 Rise 'n shine! don't be a mourn-er

Eb Adim Abdim Ab
 Things are fine Life's what you make it.

Eb Adim Abdim Ab Bb7
 If gloom, the so-and-so, Should get you, as he soon does,

Gm D7 G C7 F7 Bb7
 No harm in try-ing it, There's noth-ing to it,

Eb Adim Eb Bb7 Eb Bb7 Bb+ Eb
 Shout "Hi-de-ho-de-ho!" And do just as the moon does.

2. Eb Adim Eb Bb7 Eb Bb7 Bb+ Eb
 You can do it like the sun, Rise 'n' shine.

SUNNY (J. Kern) "Sunny"

Moderato

Eb F7 Fm7
 Nev-er comb your hair Sun-ny! Leave the bree-

Bb7 Eb Cdim
 as there Sun-ny! Let your stock-ing fall

Fm7 Bb7 Eb
 down, For shock-ing the town is all that you do.

F7 Fm7
 Smil-ing all the while Tom-boy, where'd you get

Bb7 Eb Cm F7 Cdim
 your smile from boy? Lit-tle sun-ny girl,

Eb Bbm C7 F7 Bb7 Eb
 Be my hon-ey girl, I'm for you!

WHO?

Poco allegretto

Who stole my heart a-way? Who makes me dream all day? Dreams, I know, can nev-er be true, Seems as tho' I'll ev-er be blue. Who means my hap-pi-ness, Who would I an-swer: yes, to? Well, you ought to guess who, no one but you.

BALLIN' THE JACK

(C. Smith)

Moderate

First you put your two knees close up tight, Then you away 'em to the left, then you away 'em to the right, Step a-round the floor, nice and light, Then you twis' a-round and twis' a-round with all your might, Stretch your low-in' knee straight out in space Then you do the Ba-gle Hook with style and grace Swing your feet way 'round then bring it back, Now that's what I call Ballin' the Jack

BASIN STREET BLUES

(S. Williams)

Moderate

Ba-sin Street, is the street, Where the e-lie, Always meet in New Or-leans, Lan' of dreams, You'll nev-er know how nice it seems or just how much it really means, Glad to be, Yes, sir-ee, where wel-come's free, Dear to me, Where I can lose, My Ba-sin Street Blues.

BIRTH OF THE BLUES, THE (R. Henderson)

Tempo d1 Blues

216

They heard the breeze in the trees — Singing weird mel-o-dies — And they made
jail came the wail — Of a down — hearted frail, — And they played
— that — the start — of the blues. — And from a — From a whip-poor-
— that — As part — of the blues. —
will Out on a hill, — They took a new — note, — Rushed it thru a horn 'Till it was worn
— In-to a blue — note! — And then they nursed it, re-hear-ded — it, And gave
— out the news — That the South — land — gave birth to the blues! —

BLACK AND BLUE - (Waller-Brooks)

Moderato

Cold emp-ty bed — springs hard as lead, — Pains in my head, —
No joys for me, — no com-pan-y, — E-ven the mouse
feel like old Ned, What did I do — to be so black and blue?
ran from my house All my life thru — I've been so
black and blue. — I'm white in-side,
it don't help my case, — 'Cause I — can't hide — what is on my
face, ooh! I'm so for-lorn, — life's just a thorn, — My heart is torn,
why was I born? — What did I do — to be so black and blue?

BLUES IN THE NIGHT (H. Arlen) "Blues In The Night"

My ma-ma done tol'me — when I was in knee-pants My ma-ma done tol'me — Son! —
woman! sweet talk, and give ya the big eye, — but when the sweet talk is done —
woman's a two-face, A wor-ri-some thing who leave ya 't sing the blues — in the night.
Now the rain's a-fall-in' hear the train a-call-in' whoo-ee, — (My ma-ma done tol'me, —)
Hear dat lonesome whis-tle blow-in' cross the tress-le, whoo-ee, — (My ma-ma done tol'me, —)
who-ee-dih-who-ee. Ol' click-e-ty clack's a-echo-in' back th' blues — in the night

BUGLE CALL RAG (Pettis-Meyers-Schoebel) Moderato

You're bound to fall For the bu-gle call, You're gon-na
 brag 'Bout that bu-gle call rag. Thin or fat,
 young or old, Shake their shoulders bold, You're bound to
 CHORUS Hold me ba-by, Let's syn-co-pate to that blue mel-o-dy, Just
 While we're danc-ing Please hold me tight, Step live-ly don't lag,
 has-i-tate while a break they take ahh. rag.
 Swing a-long to that bu-gle call

DON'T BE THAT WAY (Goodman-Sampson-Parish) Moderately

Don't cry, Ch hon-ey, please Don't Be That Way,
 The rain will bring the vi-ow-le's of
 Clouds in the sky should nev-er make you feel that way,
 Tears are in vein, So hon-ey, please Don't Be That Way,
 As long as we see it thru,
 You'll have me, I'll have you, Greet-
 heart, To-mor-row is an-oth-er day, Don't break my
 heart, Ch hon-ey, please Don't Be That Way.

DOWN HOME RAG (W. C. Sweatman) Moderato

Dee-ten dat-ten doo-ten, If you hear some-bo-dy tod-in' it
 Dee-ten-dat-ten dooten, That's a mus-i-cal jag When they play they've got a way of
 put-tin' lots o' cute in it Dee-ten dat-ten doo-ten, It's the DOWN HOME RAG:
 Down Home they've got rhy-thm an' how Down Home while they're
 push-in' the plow Down Home they're all doo-ten it now Oh! they're

FAREWELL BLUES

(Schoebel)

Moderato

218

Sad-ness just makes me sigh, I've
 Dream-ing of you is sweet, Some-
 come to say good-bye, Al- tho' I go, I've
 day a- gain we'll meet. My fears for years were
 got those fare-well blues. Those fare-well blues make me yearn,
 those sad fare-well blues. (Fine)
 That part- ing kiss seems to burn. Fare- well,
 dear- ie, Some- day I will re- turn.
 (D.C.al Fine)

G. I. JIVE - (J. Mercer)

Medium Boogie Tempo

This is the G. I. JIVE, man a- live, It starts with the bug-ler blow-in'
 Af-ter you wash and dress, more or less, You go get your breakfast in a
 rev-ei- lle o- ver your bed when you ar- rive. Jack, that's the
 beau-ti- ful lit-tle caf- fe they call the mess. Jack, when you
 G. I. JIVE, Roo-tle-tee toot! Jump in your suit, Make a sa-
 con- va- lesce, Out of your seat, in- to the street, make with the
 lute, (Spoken) Voot! If you're a P. V. T. your an- ty is to sa-
 feet, (Spoken) Reet!
 lute the L- I- E- U- T; But if you brush the L- I- E
 U- T, The M. P. makes you K. P. on the Q. I. This is the
 G. I. JIVE, man a- live, They give you a pri- vate tank, That
 fea- tures a lit-tle de- vice called flu- id drive. Jack, af- ter
 you re- vive, Chunk all your junk, Back in the
 tank, Fall on your bunk. (Spoken) Clunk!

Frankie And Johnny(New)- Medium blues tempo Words Boyd Bunch Music - Bert Leighton

1. FRANK-IE AND JOHN NY were sweet-hearts. Oh! what a cou - ple in love

Frank-ic was loy - al to John-ny Just as true as stars

bove He was her man. But he done her wrong

7. This is the end of my sto - ry And, this is the end of my song

Frank-ic is down in the jail-house And she cries the whole night

long "He was my man But he done me wrong."

GOOD MAN IS HARD TO FIND, A

(Green)

Moderato

A good man is hard to find, You al-ways

get the oth-er kind, Just when you think that he is your pal. You

look for him and find him fool-ing 'round some other gal, Then you rave, you even crave to see him

lay - - - ing in his grave, So if your man is nice take my ad-vice and

hug him in the morn-ing Kiss him ev-ry night. Give him plen-ty lov-in',

treat him right For a good man now a- days is hard to find.

HOW COME YOU DO ME LIKE YOU DO

(Austin-Bergere)

How come you do me like you do, do, do, do, —

How come you do me like you do, Why do you try to make me

feel so blue, I sin't done nuth-in' to you

Do me right or else just let me be 'Cause

I can beat you do- in' what you're doin' to me How come you do me like you

do, do, do, — How come you do me like you do.

I'M A DING DONG DADDY (From DUMAS) (P. Baxter)

Moderato

220

Bb Eb Bb G7 C7 F7

I'm a Ding Dong Dad-dy from Du-mas, You ought to see me do my

Bb F7 Bb Eb Bb G7

stuff. I'm a clean cut fel-low from Hor-ner's Cor-ner, You

C7 F7 Bb

ought to see me strut. — I'm a ca-per cut-tin' cu-tie, Got a

Bb7 Cm C7 F7

gal called Ka-tie, She's a lit-tle heav-y le-den but I call her 'Ba-by, I'm a

Bb Eb Bb G7 E7 F7 Bb

Ding Dong Dad-dy from Du-mas, You ought to see me do my stuff.

(5 more choruses)

(La Rocca)

TIGER RAG

Allegro Moderato

Bb6

Where's that Ti-ger! Where's that Ti-ger! Where's that

F7

Ti-ger! Where's that Ti-ger! Hold that Ti-ger!

Bb

Hold that Ti-ger! Hold that Ti-ger! Choke him, poke him,

F7 Bb6

kick him and soak him! Where's that Ti-ger? Where's that Ti-ger?

Bb7 Eb Gdim

Where, oh where can he be? Low or High-brow,

Bb7 G7 C7 F7 Bb

They all cry now! 'Please play that Ti-ger Rag — for me.'

WABASH BLUES - (Ringle-Meinkin)

Moderato.

Bb7 Eb Gdim

Oh, those Wa-bash Blues, I

Bb7 Eb Bb7

Can- die light that gleams,

Bb7 A

know I got my dues, I'll

Haunts me in my dreams,

Ab Eb 1.

lone-some soul as I,

pack my walk-ing shoes,

1. Cb Bb

feel that I could die,

2. Gdim Bb7 Eb

WANG-WANG BLUES (Mueller-Johnson-Busse)

Moderato

Wang, Wang Blues, — {She's gone and left me with the }
 I've got the ev-er last-ing

Wang, Wang Blues, — and let me tell you Mis-ter
 I'm on-ly ask-ing that my

I nev-er knew I'd be so blue un-til she
 Sweet Sweet-ie will come back and chase a-way those

1. want a-way.

2. Wang, Wang Blues.

WHY DON'T YOU DO RIGHT

(J. Mc Coy)

You had plenty money nine-teen bro-y two, — You let oth-er peo-ple make a
 fool of you, — WHY DON'T YOU DO RIGHT, — Like some oth-er men do?

Get out of here and get me some mon-ey too.

sit-tin' down wonder-ing what it's all a-bout, — If you ain't got no money they will put you out, WHY DON'T YOU
 DO RIGHT, — Like some oth-er men do? — Get out of here and

get me some money too. — If you had pre-pared twenty
 years a-go, — You wouldn't be — wonder-ing now from do' to do', — WHY DON'T YOU DO RIGHT, —
 — Like some oth-er men do? — Get out of here and

get me some mon-ey too. — WHY DON'T YOU DO RIGHT —

— Like some oth-er men do? — Like some oth-er men do?

222

Tempo di valse moderato

In my sweet lit-tle A-llice Blue Gown, I first van-dered
 in to town, I was both proud and any. As
 ev-'ry eye, But in ev-'ry shop win-dow I'd primp, pass-ing.
 Then in man-ner of fash-ion I'd frown. And the world seem'd to
 all a-round, Till it wilt-ed I wore it, I'll
 ways a-dore it, My sweet lit-tle A-llice Blue Gown.

Slowly, with expression

Slowly, with expression

ALL MY LOVE { is for you a lone, —
is for ev er new, —

It will still keep grow - ing when most oth er loves
It was just cre at ed, my dear, to be shared

1. Ddim A7 2. A7 Dm D7 As the
have flown. — with you. — As the

Gm Dm A7
years un - fold — they can on - ly bring — Just the con - stant joy — of an

Dm D7 Gm Dm
end - less spring — And our dreams un - told, — that were so i deal — Will all

A E7 A Dm A7
fade as we make them real. — I prom ise

Dm D7 Gm A7
this, — by the stars a bove: — Dear, that I'll

Dm Gm Dm A7 Dm
— — — — —

ANNIVERSARY WALTZ (Dubin-Franklin)

Waltz

Tell me I may al- ways dance the AN- NI- VER- SA- RY
WALTZ with you, ——— Tell me this is real ro-
mance An an- ni- ver- sa- ry dream come true, ——— Let
this be the an- them to our fu- ture years, To mil- lions of
smiles and a few lit- tle tears, May I al- ways
lis- ten to the AN- NI- VER- SA- RY WALTZ with you. ———

BEAUTIFUL LADY IN BLUE, A (J. F. Coots) Tempo di Valse

A beau- ti- ful la- dy in blue, ——— { We met just like
She thought I was
two shad- ows do, ——— But one word was said, she
some one she knew, ——— Her lips so di- vine were
kissed me and fled mine, And our lit- tle ro- mance was through. ———
not meant for mine, The night seemed to
laugh at us too. ——— How did I know she was
love- ly? ——— There was- n't a moon- beam a- glow. ———
How would I know there's a Heav- en? ———
Un- less my heart told me so. ——— A beau- ti- ful
la- dy in blue, ——— And strange as it may sound to
you: ——— A life- time was spent in one lit- tle
mo- ment With a beau- ti- ful la- dy in blue. ———

APPLE BLOSSOM TIME

224

I'll be with you in ap- ple blos- som time, I'll be
 with you to change your name to mine, One day in May, I'll come and
 say, "Hap- py the bride the sun shines on to- day."
 That a won- der- ful wed- ding there will be, What a
 won- der- ful day for you and me, Church- bells will chime,
 You will be mine, In ap- ple blos- som time.

BEAUTIFUL LOVE

Valse moderato

Beau- ti- ful Love, you're all a mis- tar- dy!
 Love, I've roamed your par- o- dize,
 Beau- ti- ful Love, what have you done to me?
 search- ing for Love, my dream to re- a- lize,
 I was con- tent- ed till you came a- long
 Reach- ing for Heav- en, de- pend- ing on you,
 thrill- ing my soul with your song. Beau- ti- ful
 Love, will my dreams come true?

BEAUTIFUL OHIO

Tempo di Valse (moderato)

Drift- ing the cur- rent down a moon- lit stream While a- bove the
 Heav- ens in their glo- ry gleam And the stars on
 high Twin- kle in the sky
 Seem- ing in a Par- a- dize of love di- vine Dream- ing of a
 pair of eyes that looked in mine Beau- ti- ful O- hi- o. in
 dreams a- gain I see Vi- sions of what used to be.

BROADWAY ROSE - (Fried-Spencer)

Moderato

Broadway Rose, there's a tear in your eye, — Broadway Rose, seems I
oft' hear you sigh, — Though you wear fan- cy clothes and you
show silk- en hose, You're a- lone, as they all pass you by, —
— Broadway Rose, hide your cares in a smile — For to you tears have
gone out of style — still at heart you're a gem, though the whole world can-
denn no- one knows of your woes, Broad- way Rose. —

BY THE SLEEPY LAGOON (E. Coates)

Tempo di Valse lento

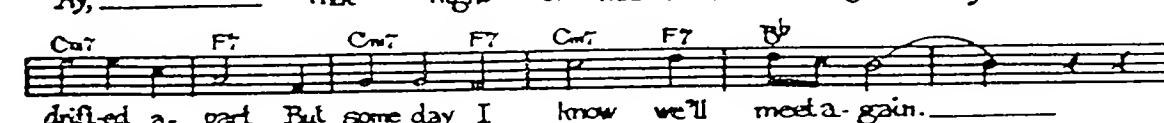
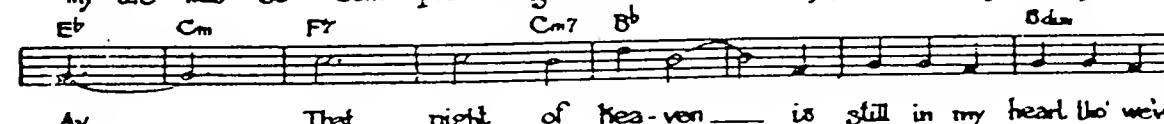
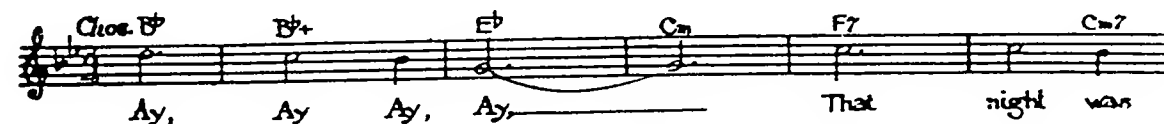
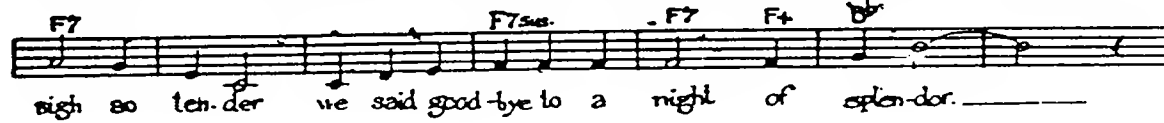
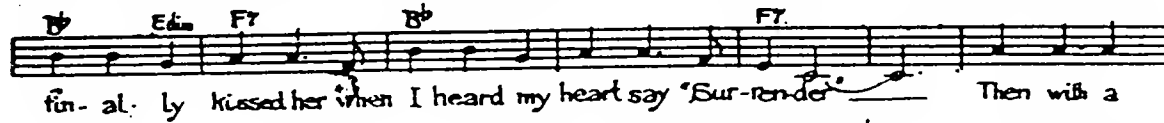
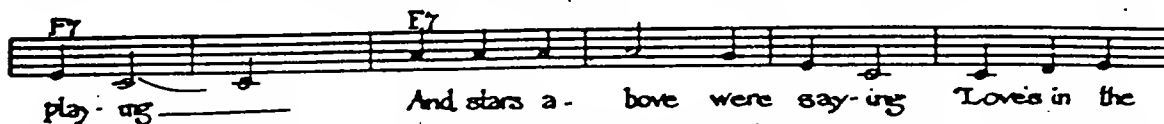
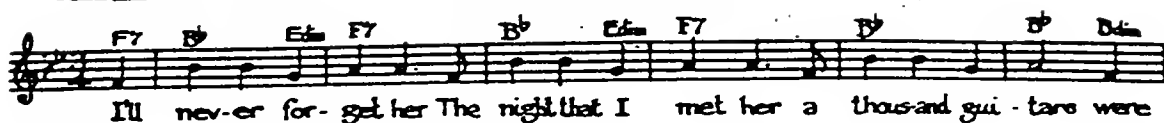
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CALL ME DARLING (Reisfeld-Fryberg-Marbat) Waltz, Slow,

Call me dar- ling, call me sweet- heart, Call me dear. — Thrill me
dar- ling, with the words I want to hear. — In your dark eyes, so
smil- ing, a prom- ise I see, But your two lips won't say you
care for me: Oh my dar- ling, if my day- dreams would come true, — You would
meet me at a se- cret ren- dez- vous, And I'd find the par- a- dise, that lies
deep in your eyes. Call me dar- ling, Call me sweet- heart, Call me dear. —

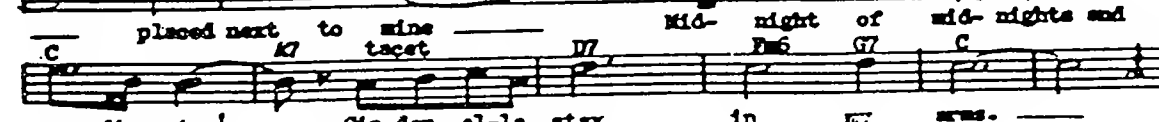
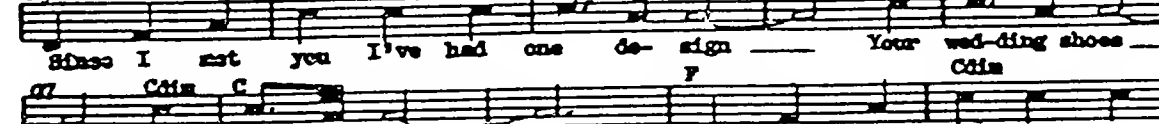
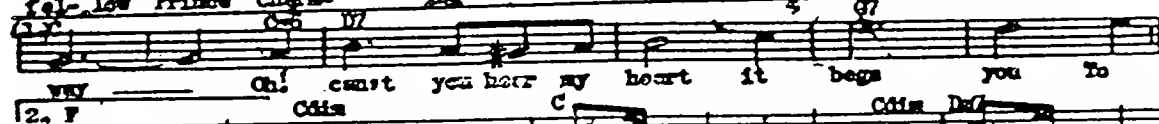
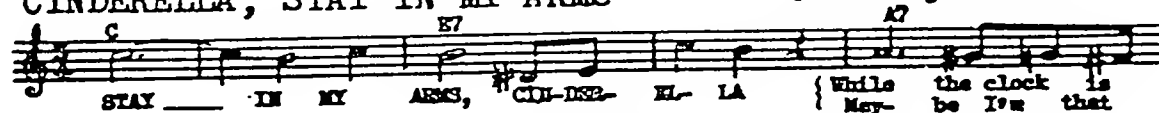
CIELITO LINDO - (C. Fernandez)

227



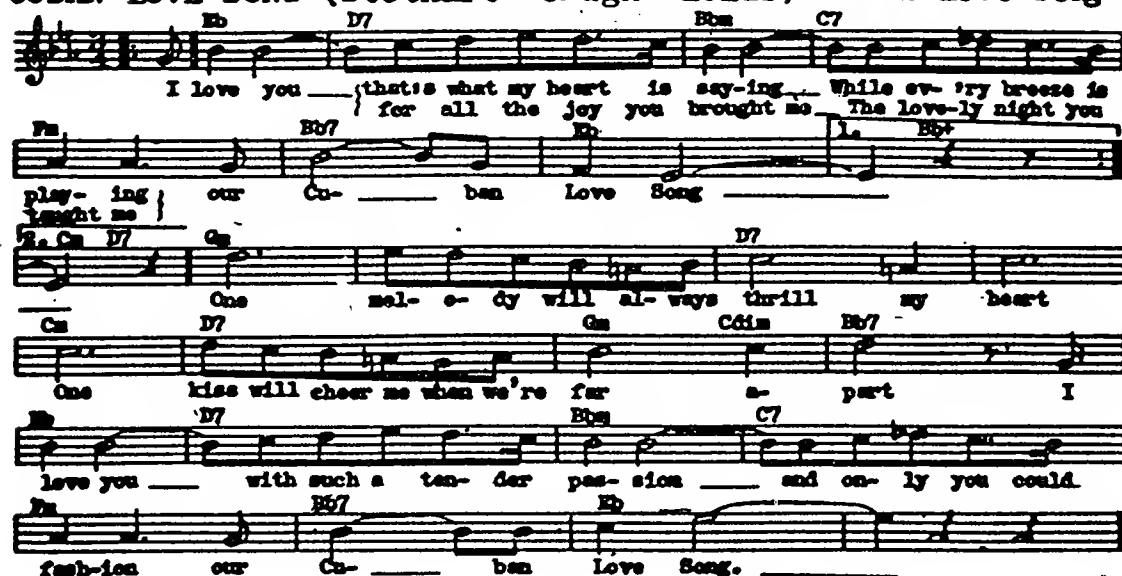
CINDERELLA, STAY IN MY ARMS

(Kennedy-Carr)



CUBAN LOVE SONG-(Stothart-McHugh-Fields)"Cuban Love Song"

228



I love you that's what my heart is say-ing While ev-ry breeze is
play-ing our Co-ban Love Song for all the joy you brought me The love-ly night you
taught me One mel-o-dy will al-ways thrill my heart
One kiss will cheer me when we're far a-part I
love you with such a ten-der pas-sion and on-ly you could
fash-ion our Co-ban Love Song.

Deep In My Heart

With expression



Deep in my heart, dear, I have a dream of you
Fash-ioned of star-light, Per-fume of
roses and dew, Our pathes may sev-er
But I'll re-mem-ber for-ev-er, Deep in my
heart, dear, Al-ways I dream of you.

DESERT SONG, THE - (S. Romberg) "Desert Song"



Blue heav-en and you and I, And sand
kis-sing a moon-ly sky. A des-ert breeze whisp-'ring a
hll-a-by, On-ly stars ca-bove you To see I love you.
Oh, give me that night di-vine And let
my arms in yours an-twine. The des-ert song, call-ing, It's
voice en-thrall-ing Will make you mine.

229 DIANE

Moderato

I'm in heav- en when I see you smile
 You have light- ed the road lead- ing home

Smile for me my Di- ane
 Pray for me when you can

And tho' ev- 'ry- thing's dark all the while
 But no met- ter where- ev- er I roam

1. I can see you Di- ane

2. G7 Smile for me my Di- ane.

DON'T ASK ME WHY

Valse moderato

Don't ask me why I'm leav- ing, Don't ask me why. Don't ask me why I'm
 griev- ing, Don't ask me why. Oh I just want to tell you
 I'll miss you so, And love you for- ev- er, for- get you nev- er.
 Tho' you may hear me sigh- ing, Don't ask me why. I know you'll see me
 cry- ing, Don't ask me why. To- mor- row to a new love
 You'll whisper you're a true love; Then no more you'll be ask- ing me why.

DOWN THE RIVER OF GOLDEN DREAMS

Down the riv- er of gold- en dreams, Drift- ing a-
 Where the sil- ver- y love- moon beams, We'll not be
 long, hum- ming a song of love, And when we
 blue un- der the blue a- bove,
 find the riv- er's end Where the wil- lows bend,
 There our days we'll spend, to- geth- er.
 Down the riv- er of gold- en dreams Just you and
 I, un- der the sky of love.

DREAM LOVER

Valse moderato

230

D Bm A7
 Dream lower, fold your arms a- round me,
 We two can leave the world be- hind us,

D Bm7 A7 D
 Dream lower, your ro- mance has found me;
 No- bod- y in- dis- creet can find us, I'm Dream

Bm7 Bm7 A7 D
 held in your spell, Know- ing so well

Bm7 Bm7 A7 1/2 F#7 Bm
 Dreams nev- er tell. low- er of mine,

E7 D A7 D
 Se- crets di- vine I am shar- ing with you.

Valse moderato

Dreamy Melody

Verse *moderato*

Play that dream - y me! o dy That sooth - ing re - frain Play it
mag - ic har - mo ny 'Twill lin - ger for - ev er just

sweet and ten - der ly I don't know why it haunts me so I
like a mem - o ry Oh let me dream and play for me that

1. F seem to hear it ev - 'ry - where I go. mel - o - dy. ———

Tempo di Valse

Falling In Love With Love

Tempo di Valse

Falling in Love with Love

Bb Dm Cm Bb F#7 F7

Fall - ing in love with love is fall - ing for the make be - lieve
I fell in love with love one night When the moon was full.

Cm7 F7

Fall - ing in love with love is play - ing the fool;
I was un - wise with eyes Un - a - ble to see.

Bb Bb Bb Bbm7 Bb Dm7 D7 1. F#

Car - ing too much is such a ju - ve - nile fan - cy
I fell in love with love. With love ev - er - last - ing.

D7 Gbm7 Cm Cm C7 F#7 Cm7 F7

Learn - ing to trust is just for chil - dren in school.

2. C C7 Cm Dbm Cm7 F# Bb

But love fell out with me.

Falling In Love With You

Valse moderato

Falling in love, fall - ing in love with you, dear. Learn - ing to
 Birds in the trees sing mel - o - dies a - bout you. They seem to
 smile, Whis - per - ing I'll be true, dear. Ros - es are bloom - ing ev - 'ry
 be jeal - ous of me,
 where, I nev - er knew they grew so fair, They love you, too,
 E - ven the moon shin - ing a - bove knows what I'm dream - ing
 of Fall - ing in love, fall - ing in love with you.

FOR YOU

I will gath - er stars make a string of pearls out of the blue
 for you. I'll O - ver the
 high - way And o - ver the street, Car - pets of clo - ver I'll
 lay at your feet Oh, there's noth - ing in this world I would - n't
 do for you, for you,

GIRL OF MY DREAMS

Moderato

Girl of my dreams, I love you, hon - est I do, You
 are so sweet, If I could just hold your charms a -
 gain in my arms, Then life would be com - plete;
 Since you've been gone, dear life don't seem the same, Please
 come back a - gain. And af - ter all's said and done,
 there's on - ly one, Girl of my dreams. it's you.

GIVE ME A MOMENT PLEASE (Whiting-Harling)

Moderato

Give me a mo-ment please, A mo-ment please, one word, one smile one thrill. Let me en-fold your charms, With in my arms, You should, you must, you will. I nev-er knew that one like you Could bring me to my knees, Lift me and let me rise to Par-a-dise for just a mo-ment please.

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HONEST AND TRULY (Rose-Wood)

Valce

'Cause hon-est and tru-ly, I'm in love with you. No one has tak-en your place in my heart, Some-bod-y just wants to see us a-part. Don't start to doubt me, Learn more a-bout me. I'll ad-mit I'm in love but with no-bod-y else, Hon-est and tru-ly, it's you.

IF I HAD MY WAY

Slowly with expression

IF I HAD MY WAY, dear, for-ev-er, There'd be a gar-den of ros-es for you and for me. A thous-and and one things, dear I would do Just for you, Just for you, on-ly you. IF I HAD MY WAY, we would nev-er grow old, And sun-shine I'd bring ev-ry day. You would reign all a-lone Like a queen on a throne. IF I HAD MY WAY.

IF YOU'RE IN LOVE YOU'LL WALTZ

(H. Tierney) "Rio Rita"

If you're in love you'll waltz, To waltz is but a dream For there's a simple charm, That holds you arm in arm, A pair of smiling eyes That love and sym- pa- thise, You'll laugh and you'll forget your faults, If you're in love you'll waltz.

I GIVE MY HEART

(C. Millocker) "The DuBarry"

I give my heart, Just to one man, Lov- ing as on- ly wo- man can. This too I swear, While I am there All I pos- sess is his to share. I give my heart, I know my man Will not be sor- ry love be- gan. Fan- per er king, famed or un- known, I give my heart to one man a- lone.

I'LL ALWAYS BE IN LOVE WITH YOU (Goetschius-Osser)

Sweet - heart, if you should stray, a mil - lion miles a - way, al - ways be in love with you And love with you. I can't do an-y more, I've tried so hard to please But let me thank you for such ten - der men - o - ries I wish you hap - pi - ness, As for me, sweetheart I guess, I'll al - ways be in love with you.

I'll Follow My Secret Heart

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Andantino

I'll fol - low my se - cret heart my whole life
 through, I'll keep all my dreams a - part till one
 comes true. No mat - ter what price is paid, What
 stars may fade a - bove, I'll
 fol - low my se - cret heart till I find love.

I'LL SEE YOU AGAIN

Tempo di Valse lento

I'll see you a - gain When - ev - er spring
 breaks through a - gain. Time may lie heav - y be -
 tween, But what has been is past for - get - -
 ting. This sweet mem - o - ry A - cross the years
 will come to me; Tho' my world may go a - wry In my heart will ev - er
 lie Just the ech - o of a sigh, Good - bye!

I'M FALLING IN LOVE WITH SOMEONE

Valse lento

For I'm fall - ing in love with some one, some one
 girl; I'm fall - ing in love with some one, head
 a - whirl; Yes! I'm fall - ing in love with some one,
 plain to see, I'm sure I could love some one
 mad ly, If some one would on - ly love me!

I'M FOREVER BLOWING BUBBLES - (Kenarovin-Kellette)

I'm for-ev-er blow-ing bub-bles Pret-ty bub-bles
 in the air They fly so high near-ly reach the
 sky then like my dreams they fade and die.
 For-tune's al-ways hid-ing I've looked
 ev-ry-where I'm for-ev-er blow-ing
 bub-bles Pret-ty bub-bles in the air.

IN A LITTLE SPANISH TOWN

(M. Wayne)

Moderate

In a lit-tle Span-ish town, 'Twas on a night like this,
 Ma-ny skies have turned to gray, Be-cause we're far a-part,
 Stars were peek-a-bo-oo-ing down, 'Twas on a night like this,
 I whis-pered 'be true to me' And she sighed 'Si,
 Si, Ma-ny moons have passed a-way and still she's in my
 heart, We made a prom-ise and sealed it with a kiss,
 In a lit-tle Span-ish town, 'Twas on a night like this.

IT'S A GRAND NIGHT FOR SINGING - (Rodgers) "State Fair"

It's a grand night for sing-ing! The
 moon is fly-ing high. And some-where a bird who is
 stars are bright a-bove, The earth is a-glow and is
 bound he'll be heard, Is throb-bing his heart at the sky.
 add to the show, I
 think I am fall-ing in love. Fall-
 ing, Fall-ing in love.

KISS ME AGAIN - (V. Herbert) "Mlle. Modiste"

Moderato

Sweet summer breeze, whis-per-ing trees, Stars shin-ing soft-ly a-bove;
 Ros-es in bloom, waft-ed per-tune, Sleep-y birds dream-ing of love.
 Safe in your arms, far from a-larms, Day-light shall come but in
 vain. Ten-der-ly pressed close to your breast Kiss me,
 Kiss me a gain. Kiss me a-gain! Kiss me! Kiss me a.
 gain!

KISS WALTZ, THE (J. Burke) "Three Flights Up"

Kiss me, sweet-heart, Kiss me, That's what the Kiss Waltz is
 say-ing; Bring your lips close to mine while we're sway-ing
 ing, Oh, my dear! Can't you hear what they're play-ing?
 This waltz is the Kiss Waltz, Tell-ing us
 both what to do; So kiss me! Sweet-heart,
 Kiss me! While I dance the Kiss Waltz with you.

LET ME CALL YOU SWEETHEART (Whitson)

Slowly (with sentiment)

LET ME CALL YOU SWEET-HEART, I'm in love with
 you Let me hear you whis-per that you
 love me, too Keep the love-light glow-ing
 in your eyes so true LET ME CALL YOU
 SWEET-HEART, I'm in love with you.

LET THE REST OF THE WORLD GO BY (L.R. Ball)

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With some one like you, a pal good and true, I'd like to leave it
all be- hind, and go and find Some place that's known to God a-
lone, Just spot to call our own. We'll find per- fect
peace, Where joys nev- er cease, Out there be- neath a kind- ly
sky, We'll build a sweet lit- tle nest some- where in the
west, And let the rest of the world go by.

LITTLE LOVE, A LITTLE KISS, A (L. Silesu) Allegretto Moderato

When the scented night of sum- mer cov- ers Field and ci- ty with her veil of
blue, All the lanes are full of stray- ing love- ers, Mur- mur- ing the
words I say to you, Just a lit- tle love, a lit- tle kiss,
just an hour that holds a world of bliss: Eyes that trem- ble like the stars a-
I would give you all my life for this, As I hold you fast and bend a-
bove me, And the lit- tle word that says "You love me!" bove you,
And I hear you whis- per- ing, "I love you."

LOVE HERE IS MY HEART! (Chere A Toi Mon Coeur) (L. Silesu)

Love, here is my heart, One rose for your hair.
Yours if you keep it to- day, Yours if you throw it a-
way! Wheth- er you now tear it a- part,
Or choose it to wear, Some- thing to kiss or to
kill, As you will, Here is my heart.

LOVELY LADY

(McHugh)

Waltz: Tempo Moderato

Love-ly La-dy I'm fall-ing mad-ly in love
with you. It's a feel-ing be-yond con-
ceal-ing, What can I do?
Take my heart it's yours a-lone
To keep for-ev-er Love-ly La-dy, I'm
fall-ing mad-ly in love with you.

LOVE'S OWN SWEET SONG (Emmerich)

Tempo di Valse

Oh let us come and dance with joy Since love and
life are ours, For youth is strong and blood grows
warm Be-neath the scent of flow'rs Mu-sic
light and laugh-ter bright shall car-ry us a-
long Sing-ing with our hearts on
fire love's own sweet song.

MANY HAPPY RETURNS OF THE DAY

(J. Burke)

Man-y hap-py re-turns of the day, And there
is-n't much more I can say; I re-call with a tear You've been
mar-ried a year But I still wish you luck, With a heart that's sin-
cere; I won't bring an-y pres-ent to you, I gave
you up, what more could I do? I'll just send a bou-quet, With a
and that will save 'Man-y hap-py re-turns of the day'!

MARIA ELENA

(L. Barcelata) "Down Mexico Way"

240

MA - RI - AE - LE - NA you re the an - swer to pray - er. MA - RI - AE - LE - NA

Can't you see how much I care? To me your voice is

like the ech - o of a sigh And when you're near my heart can't speak a

bove a sigh. MA - RI - AE - LE - NA Say that we will nev - er part

MA - RI - AE - LE - NA Take me to your heart A love like mine is

great enough for two To share this love is real - ly all I ask of you.

MASQUERADE

(Webster-Loeb)

Valse brillante

Twilight soon will fade, I'll meet you at the Mas - quer -
 La - dy dressed in jade, Hold me tight at the

ads. While our hearts are swing - ing to vi - o - lins sing - ing till dawn. —
 If the mu - sic halts, dear, Then my heart will waltz, dear, right on. —

Twelve o' - clock is chim - ing on the clock

up a - bove. — Now if you'll un - mask your heart I'll love you, love

you. Mid - night shad - ows fade, No one's left at the Mas - quer - ade.

Ev - 'ry - thing is through, dear, But my love for you, dear, lives on. —

MEMORIES

(Van Alstyne)

Moderato

Mem - o - ries, Mem - o - ries, Dreams of love, so

true. — O'er the Sea of Mem - o - ry I'm

drift - ing back to you. — Child - hood days, Wild - wood days, A -

mong the birds and bees — You left me a - lone. But

still you're my own! In my beau - ti - ful Mem - o - ries. —

MEMORY LANE

With expression

I am with you Wan-der-ing through Mem-o-ry Lane; Liv-ing the
 shy Say-ing "Good-bye" there in the dawn; On-ly a
 years, Laugh-ter and tears, ov-er a gain. I am dress-ing
 glance Full of ro-mance, and you were gone!
 yet of the night we met When life was a love-ly re-
 frain. You were so Though my dreams are in vain, My
 love will re-main Stroll-ing a gain, Mem-o-ry Lane, with you.

MEM'RIES

Moderato

Mem' ries. mem' ries. mem' ries. Dear
 Hold me, clos-er, Kiss me, you
 heart while you he loved me so. Back through the
 years, Smiles through the tears. Mem' ries come and
 go. Fire-light plays
 Tell me you love me dear now as then.
 Gold-en mem-o-ry days.

MIDNIGHT IN PARIS (Conrad-Magidson) "Here's To Romance"

Sweet is the mad-ness of mid-night in Par-is, Cher-
 is, Hearts are young, love is free,
 Won't you share it with me? Tou-jours l'a-
 mour, Though hearts are in dan-ger at mid-night in
 Par-is, Cher-is what's to be is to be
 Won't you share love with me?

MOST BEAUTIFUL GIRL IN THE WORLD, THE (Rodgers) "Jumbo"

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The most beau- ti- ful girl in the world — Picks my
star in the world — is- n't

ties out, eats my can- dy, Drinks my bran- dy
Gar- bo, is- n't Diet- rich But the sweet trick

1. The most beau- ti- ful girl in the world.
who can make me be-

2. lieve it's a beau- ti- ful world. Se- cial

not a bit, Nat- 'ral kind of wit,

She'd shine an- y- where, And she

has- n't got plat- i- num - hair, The most beau- ti- ful

house in the world — Has a mart- gage what do

I care, it's good- bye care — When my slip- pers are

next to the ones that be- long — To the one and

en- ly beau- ti- ful girl in the world!

MY BEAUTIFUL LADY (I. Caryll) "The Pink Lady" Moderato

To y- beau- ti- ful la- dy, I raise my eyes,
Glide, Glide, on light, bright wings,

My heart, beau- ti- ful la- dy, to your heart sighs,
While the rap- ture of en- s- e- round us swings,

1. Come, come, beau- ti- ful la- dy, to Pa- re- dise, E're the
sweet, sweet waltz dream dies.

2. Dream, dream, dream and for- get Care, pain, use- less re- gret,
Love, love, beau- ti- ful la- dy, in my heart sings.

MY BUDDY

(Donaldson-Kahn)

Nights are long since you went a-way, I think a-bout you all thru the day My Bud-dy, my Bud-dy, No Bud-dy quite so true. Miss your voice the touch of your hand, Just long to know that you un-der-stand My Bud-dy, my Bud-dy. Your Bud-dy miss-es you.

MY HERO (O. Straus) "Chocolate Soldier" *Andante con moto*

Come! Come! I love you on-ly, My heart is true, Come! Come! My life is lone-ly, I long for you, Come! Come! Naught can ef-face you, My arms are ach-ing now to em-brace you. Thou art di-vine Come! Come! I love you on-ly, Come, be-ro mine.

MY ISLE OF GOLDEN DREAMS (Blaufuss) *Tempo di Valse Lento*

Out of the mist, lips I have kissed, call ten-der-ly, Drift-ing in dreams, drift-ing it seems, back to the shore, Out of the west, hands I have pressed back-on to me, here hand in hand, o-ver the sand we'll stroll on-ces more, O-ver the sea, wait-ing for me, lone-ly and blue, Some-bod-y sighs, some-bod-y cries, "I love you, I love you!" "Heart of my heart, no more we'll part!" I hear her say But with the dawn, my dream has gone a-stray.

MY WILD IRISH ROSE

(Olcott)

Moderato

244

My wild I- rish rose, The sweet- est
 flow'r that grows, You may search ev'- ry- where, but
 none can com- pare With my wild I- rish rose. My
 wild I- rish, rose, The dear- est flow'r that
 grows, And some day for my sake, she may let me
 take The bloom from my wild I- rish rose.

NEAPOLITAN NIGHTS

(J. S. Zamecnik)

Moderato

Oh, nights of splan- dor, Your charms so ten- der
 sleep- ing, A vig- il keep- ing,
 Make love sur- rend- er Till stars are gone;
 While stars are weep- ing As they de- part;
 Oh, nights of laugh- ter, Tho' tears come ar- far,
 Danc- ing bells are peal- ing, While night is steal- ing
 Love's re- grets, love for- gets when comes the dawn. Fair Na- ples
 To its nest, lulled to rest with- in my heart.

NELLIE KELLY I LOVE YOU

(G.M. Cohan)

Valse moderato

It's the same old song they sing, "I love
 you." The boys are all mad a- bout Nel- lie, The
 daught- er of of- fi- cer Kel- ly And it's all day
 long they bring, Flow- ers all drip- ping with dew And they
 join in the chor- us of Nel- lie Kel- ly "I love you."

NOW (Wright-Forrest) "Song Of Norway"

Allegretto

Now! Now! not to-mor-row but now! I'll have my
nev-er mind a-bout how, I pay the
heart's de- sire. — pip- er's hire. — My
heart wants this mo- ment. I nev- er taught my heart what
"No" "no" "no" "no" "no" meant! Love, love, How I cov- et you
now, but all is change and naught en- dures.
Now, Now, Not for- ev- er but now, I'm yours. —

Dreamily Oh, How I Miss You Tonight

OH, HOW I MISS YOU TO NIGHT — Miss you while lights are low —
Oh, how. I need you to - night — More than you'll ev - er
know — Each mo - ment though we're a - part. —
You're nev - er out of my heart, — But I'd rath - er be
lone - ly, And wait for you on - ly, Oh, pal how I miss you to - night. —

OH, WHAT A BEAUTIFUL MORNIN'

Tempo di Valse

There's a bright gold- en haze on the mead- ow — There's a
bright gold- en haze on the mead- ow — The corn is as
high as an el- e- phant's eye, An' it looks like it's climb- in' clear
up to the sky. Oh what a beau- ti- ful morn- in',
Oh, what a beau- ti- ful day. — I got a beau- ti- ful
feel- in' — Ev- 'ry- thing's go- in' my way. —

ONE KISS (R. Romberg) "New Moon"

Allegretto grazioso

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One kiss, one man to save it for One love for
him a lone. One word, one vow and noth- ing more
To tell him I'm his own. One mag- ic
night with- in his arms, With pas- sion flow' un-
furled. But I will try to love on- ly
one man And no oth- er man in the world.

ONE NIGHT OF LOVE (V. Schertzinger)

Moderato

ONE NIGHT OF LOVE, When two hearts are one,
A night to have and hold, When love is gone and
star-light grows cold. ONE NIGHT OF LOVE, When love is
all that I'll re- call. When at the break of
dawn, I find my lov- er gone, I'll whis- per with a smile, I've
lived a lit- tle while, I've known ONE NIGHT OF LOVE.

ONE ROSE, THE (Lyon-McIntire)

You're as sweet as the red rose in June, dear, I
love you, a- dore you, I do Each night thru Love-land we'd
wan- der, sweet- heart Tell- ing love sto- ries a- new Out of a
blue sky a dark cloud came roll- ing Break- ing my
heart in two Don't leave me a- lone, I love on- ly
you. You're the one rose that's left in my heart.

ON MIAMI SHORE

(V. Jacobi)

Moderate

On the gold- en sands of old Mi- a-
 mi shore, There I al- ways
 find a girl when I a- dare,
 Ev- 'ry year it seems to hap- pen o'er
 and o'er, On the gold- en sands where
 love com- mends Mi- a- mi shore.

Moderato

Paradise

And then he holds my hand, (Mn) And then I
 dims the light,) And then he
 un- der- stand (Mn) His eyes a- fire with
 (Mn) Mn)
 one de- sire, Then a heav- en- ly kiss, Could I re- sist?
 (Whist- lo) He takes me to Par- a- disc.

PEGGY O'NEIL

Tempo di Valse

if her eyes are blue as skies, That's
 Peg- gy O'- Neil, If she's smil- ing all the
 while, That's Peg- gy O'- Neil, If she
 walks like a sly lit- tie rogue If she talks with a
 cute lit- tie brogue, Sweet per- son- al- i- ty full of res-
 c-l- i- ty, That's Peg- gy O'- Neil.

RAMONA

(M. Wayne)

Valse moderato

248.

Ra- non- a, I hear the mis- sion bells a- bove, when day is done you'll hear my call,
 mon- a, they're ring- ing out our song of love, I press you, we'll meet be- side the wat- er
 press you, and bless the day you taught me to care, To al- ways re-
 mem- ber the ram- bling rose you wear in your hair, fall,
 I dread the dawn when I a- wake to find you
 gone, Ra- mon- a I need you my own.
 Copyright 1927 by Leo Feist, Inc.

ROMANCE - (W. Donaldson) "When Johnny Comes Marching Home"

Ro- mance Ro- mance may come with the Spring
 mance Ro- mance, is Heav- en for one
 Fall, When hearts are for- lorn it brings them the dawn of Love.
 all, That's found in your eyes and not in the skies a-
 love. Po- et- ic words set to love- notes of birds sweetly
 blend- ing: Fall from the tongue and they sing to a glo- ri- ous
 end- ing. Ro- mance Ro- mance! be co- ger to head
 call For life is a void, Till you've enjoyed Ro- mance, sweet Ro- mance!
 Copyright 1929 by Brodsky, Vogel & Conn, Inc. N.Y.

ROMANCE - (S. Romberg) "The Desert Song"

Andantino

Yet, when I seek this beau- ty Flow- er of
 youth's first dawn- ing, I find a pros- y
 work a- day world, stretch- ing and yawn- ing!
 Love is locked up in cag- es, Kept for a
 po- ets pag- es. Life and ad- ven- ture
 Don't seem to be pay- ing at- ten- tion to me!
 Copyright 1926 by Warner, Inc. N.Y.

ROSE IN HER HAIR, THE (H. Warren) "Broadway Gondolier"

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In her eyes there was moon - light, and a rose in her
hair, In my arms there was no one,
So I just put her there. On her
lips was a prom - ise, in my heart was a pray'r,
When I fi - nal - ly went, I went home with the scent of the
rose in her hair.

ROSES OF PICARDY

(Wood)

Brightly

Ro - ses are shin - ing in Pi - car - dy in the
hush of the sil - ver dew, Ro - ses are flow' - ring in
Pi - car - dy, but there's nev - er a rose like you! And the
ro - ses will die with the sum - mer - time, And our
roads may be far a - part, But there's one rose that dies not in
Pi - car - dy! 'tis the rose that I keep in my heart!

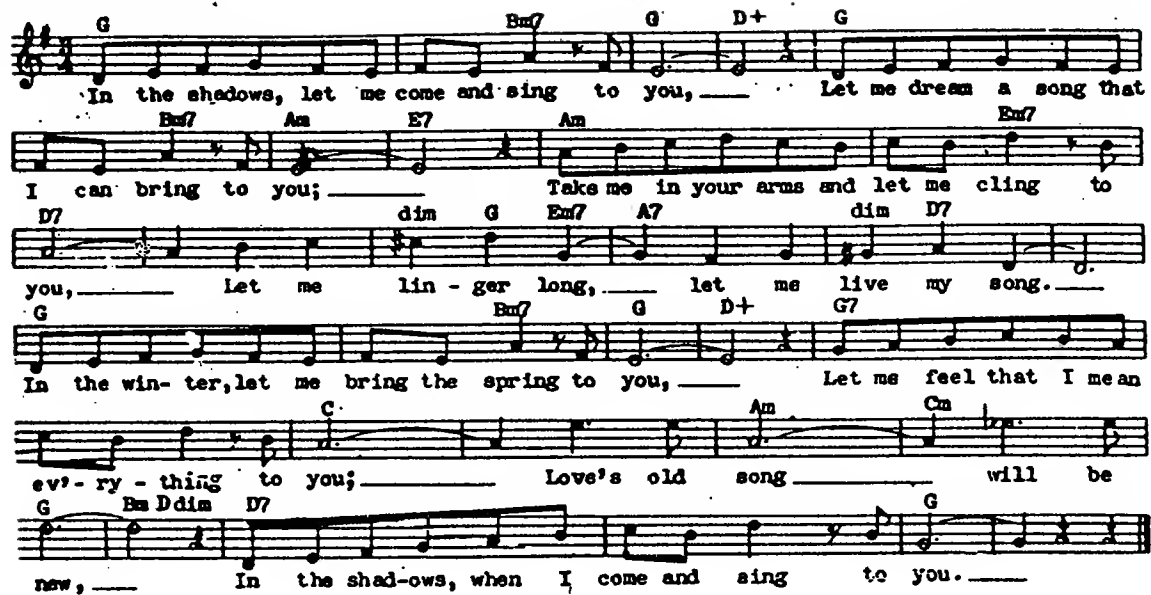
SAY NOT LOVE IS A DREAM (Lehar) "The Count Of Luxembourg"

Say not Love is a dream! Say not that hope is
vain, Say not that cru - el fate will re - deem Per - fect
joy with pain! Look, ah, look not be - yond
Joy so near; — True hearts may not des - pond, For
Love knows nought of fear! Love breaks
ev - e - ry bond, And love, true love, is here!

SHADOW WALTZ

With expression.

250



G Bm7 G D+ G
 In the shadows, let me come and sing to you, — Let me dream a song that
 Bm7 Am E7 Am Em7
 I can bring to you; — Take me in your arms and let me cling to
 D7 dim G Em7 A7 dim D7
 you, — Let me lin - ger long, — let me live my song. —
 G Bm7 G D+ G7
 In the win - ter, let me bring the spring to you, — Let me feel that I mean
 C Am Cm
 ev - ry - thing to you; — Love's old song — will be
 G Bm Ddim D7 G
 new, — In the shad - ows, when I come and sing to you. —

SILVER MOON (S. Romberg) "My Maryland" Andantino espressivo



F G9
 The same sil - ver - moon — shin - ing
 G7 C C7
 thro' the trees, — we've the same night in
 F Bb F
 June; — we've the same sweet breeze. — Then
 G7
 we are a - part, — We've the same
 C7
 stars a - bove; — I have your faith - ful
 G7 C7 F
 heart, — You're the one I love. —

SLEEP



C G° G7 G+ C A-57
 G D7 G7 C G° G7
 G+ C G° Dm Fm C
 G7 C

There's a lit-tle brown road wind-in' o-ver the
gray lock or two in the brown of the
hill To a lit-tle white cot by the sea;
hair, There's some sil-ver in mine, too, I see;
There's a lit-tle green gate— At whose trel-lis I
But in all the long years— When the clouds brought their
wait,— While two eyes o' blue Come smil-in' through At
tears,— Those two eyes o' blue Kept
There's a me!

SOME DAY

SOME DAY Moderately slow

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody is composed of eighth and quarter notes, with triplet markings over the first two staves. Chord symbols (Bb, Cm7, F7) are placed above the staff. The lyrics 'Some day you will seek me and find me, Some day' are written below the first staff. The second staff continues the melody with triplet markings and chord symbols (Bb, G7). The lyrics 'of the days that shall be. Surely you will come and re-' are written below. The third staff features a change in key signature to one flat (Bm) and includes chord symbols (Cm, C7, Cm). The lyrics 'mind me of a dream that is call- ing for you and for me.' are written below. The fourth staff returns to the key of Bb and includes chord symbols (F7, Bb, Cm7, F7). The lyrics 'Some day when the win- ter is o- ver, Some day' are written below. The fifth staff continues the melody with chord symbols (D7, G7, Cm, Eb) and the lyrics 'in the flush of the spring My soul shall dis- cov- er the'. The final staff concludes the piece with chord symbols (Bb, Cm7, F7, Bb) and the lyrics 'soul born for my lov- er, the girl who can make me a king.'

Some day — you will seek me and find me, — Some day —
— of the days that shall be. — Surely — you will come and re-
mind me — of a dream that is call- ing — for you and for me. —
— Some day — when the win- ter is o- ver, — Some day —
— in the flush of the spring — My soul — shall dis- cov- er the
soul born — for my lov- er, the girl who can make me a king.

SOMEDAY I'LL FIND YOU (N. Coward) "Private Lives"

Some-day I'll find you, Moon-light be-hind you, True to the

dream I am dream-ing As I draw near you You'll

smile a lit-tle smile For a lit-tle while We shall stand

Hand in hand. I'll leave you nev-er, Love you for ev-er, All our past

sor-row re- deem-ing Make it all come true,

Make me love you too, Some-day I'll find you a-gain.

SYMPATHY WALTZ (JUST A BIT OF SYMPATHY)

Moderato

Just a lit- tle bit of sym- pa- thy and it- 'll change the skies from
gray to blue. — Ev- en though you do not love me, just to know you
sym- pa- thize, Will some- how do,
Press a soft ca-ress up- on my hand, dear, So that I may
know, You un-der-stand, dear, You make liv- ing worth the while, by sim- ply giv- ing
just a bit of sym- pa- thy.

TELL ME THAT YOU LOVE ME (C. A. Bixio) Tempo di Valse

Tell me that you love me to- night,
Life would be for- ev- er i- deal,
Fill my heart with end- less de- light. Your love to
If I could be sure this is
me means ev- 'ry- thing, Such hap- pi-
ness on- ly you can bring. real:
While in my arms I hold you tight,
Tell me that you love me to- night!

THREE O'CLOCK IN THE MORNING

Moderato

It's Three O' clock In The Morn- ing, We've danced the
whole # night thru, And day- light soon will be
dawn- ing, Just one more waltz with you, That
mel- o- dy so an- tranc- ing, Seem to be
made for us two, I could just keep right on
danc- ing for- ev- er dear with you.

TILL WE MEET AGAIN

(Whiting).

only 254

Smile the while you kiss me and a-dieu, When the
clouds roll by I'll come to you; Then the skies will
seem more blue Down in love's lane my dear is
Wed- ding bells will ring so mer- ri- ly, Ev- 'ry
tear will be a mem- o- ry So wait and pray each
night for me Till we meet a- gain.

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TING-A-LING (The Waltz Of The Bells) (J. Little)

TING-A-LING, TING-A-LING

The image shows a musical score for the song 'TING-A-LING, TING-A-LING'. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, catchy style. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: 'Ting-a-ling, ting-a-ling, I love the waltz of the bells. Ting-a-ling, ting-a-ling, ting-a-ling, I love the story it tells. When bells are ring-ing I nev-a feel blue, I's al-ways sing-ing "sweet-heart, I love you." Ting-a-ling, ting-a-ling, ting-a-ling, I love the waltz of the bells.' The score is copyrighted by Mills Music Co., N.Y.

Ting-a-ling, ting-a-ling, I love the waltz of the bells. Ting-a-ling, ting-a-ling, ting-a-ling, I love the story it tells. When bells are ring-ing I nev-a feel blue, I's al-ways sing-ing "sweet-heart, I love you." Ting-a-ling, ting-a-ling, ting-a-ling, I love the waltz of the bells.

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TOGETHER - (DeSylva-Brown-Henderson)

TOGETHER - (De Sylva-Brown-Henderson)

Moderate

We strolled the lane, to- geth- er; Laughed at the
rain, to- geth- er, Sang love's re- frain, to- geth- er.
And we'd both pre- tend, It would nev- er
end.
One day we cried, to- geth- er, Cast love a- side to-
geth- er. You're gone from me; But in my mem- o-
ry, We al- ways will be to- geth- er.

Copyright 1928 by De Sylva, Brown and Henderson, Inc., N.Y.

255. TO THE LAND OF MY OWN ROMANCE

(V. Herbert)

Land of ro-mance, so near, so far, There dreams will
all come true. Thru the dark night fate's sil-ver
star Guid-ed to love and you.
And when your eyes looked in-to mine I found in your first
glance, The hand and the heart that will lead me
on To the land of my own ro-mance.

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TOUCH OF YOUR HAND, THE

(J. Kern) "Roberta"

When you shall see flow-ers that lie on the
plain. Ly-ing there sigh-ing for one touch of
rain. Then you say bor-row, Some
glimpse of my sor-row, And you'll un-der-
stand. How I long for the touch of your hand.

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TOYLAND (V. Herbert)

"Babes In Toyland"

slow and dreamily

Toy-land! Toy-land! Lit-tle girl and boy-land,
While you dwell with-in it You are ev-er hap-py then
Child-hood's Joy-land, My-tis mer-ry Toy-land!
Once you pass it's bor-ders you can ne-ver re-turn a-gain.

TRAIL OF DREAMS (E. Swan)

Valse tempo

256

Trail of Dreams

Down the Trail Of Dreams, I'm with
you once a gain. And there it
seems, that our love's not in vain.
Tho' you'll be, just a mem-
ory, For-ev-er love-light
gleams, Down The Trail Of Dreams.

Chords: G7, C#m6, G7, G+, C, C+, C, C7, F#m6, C7, C+, F, F+, F, Am6, Cdim, D7, C, B7, Bb7, Ab, Ab7, G7, C.

TWO HEARTS (R. Stolz)

Rather slowly Waltz

(The Swell)

Two hearts beat with a joy com-plete, Oh
what a night for you and for me! Two hearts beat with a
love so sweet While waltz-ing dream-i-ly.
I'll share your charms till the break of the dawn, Locked in your
arms till the new day is born. Two hearts beat with a
joy com-plete, Waltz-ing to a new par-a-dise.

TWO SILHOUETTES IN THE MOONLIGHT - (C. Kelley)

You and I _____ TWO SIL- HOU- ETIES IN THE
 MOON-LIGHT. _____ Time goes by, _____ And still I re-
 call that June night, _____ When we a two sat to- geth- er and
 Such _____ a beau- ti- ful set- ting and
 vowed so _____ True that we nev- er would part, _____ Down,
 Oh _____ The thrills we were get- ting that one, _____ Grah,
 deep in my heart _____ I'll al- ways treas- ure _____ that mem-ry
 glor- i- ous night _____ TWO SIL- HOU- ETIES IN _____ THE MOON LIGHT. _____

Vienna Dreams

Valse moderato

G Bdim Am Cm Bm D+
 Dream when VI - EN - NA DREAMS, As o'er the Dan - ube the
 G Gdim Am7 D7
 moon - light gleams; Waltz to Vi - en - na's mel - o - dies, Live, laugh and
 G Bdim Am Cm
 love like the Vi - en - nese. Hold me and it will seem,
 D+
 Night - time is end - less and love so - preme, And with the
 B7 C# G C# Bm D7 G
 day our two hearts will stay in Old Vi - en - na's dream.

WABASH MOON (Dreyer-Downey)

Valse moderato

C A7 D7 G7 C
 Wa - bash moon keep shin - ing On the one who
 Cdim C Gdim G7 E7 Am
 waits for me — Back home in In - di - an - a
 D7 G7 C
 'neath the weep - ing will - low tree — Har - vest
 A7 D7 G7 C Bb
 days are o - ver And I'll be re - turn - ing
 A7 Dm Fm C
 soon — Tell her how I'm pin - ing
 Cdim G7 C
 Keep on shin - ing Wa - bash Moon.

Waltz

Waltz Dream

G G+ Am D7
 Soft - ly each mea - sure, Gent - ly each strain, Thrilled me with pleas - ure,
 1. G Gdim D7 G D7
 Filled me with pain; Tones that were tear - ful, Tones of de - light,
 D+ G 2. E7 Am
 Sor - row - ful, or cheer - ful, Rang through the night. pain. Song of the Spring time,
 A7 Bdim G G D7 D+ G
 Love's month of May Song of the ring time, Love's round - e - lay! Song of the
 Am A7 Bdim G B7 A7 D7 G
 Spring - time, Love's month of May, Song of the ring - time, Love's round - e - lay.

WANTING YOU (S. Romberg) "The New Moon" Valse Moderato

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Want-ing you, — ev'-ry day I 'am want-ing you, — Ev'-ry night I am
long-ing to — Hold you close to my ca- gar breast;
Want-ing love, — in that heaven I'm dream-ing of — Makes that heaven seem
far a- bove — A- ny hope that I'll gain my quest. —
Dreams are vain, — But I cling to the
mer- est chance that you may hear me;
Dreams are vain, — For when- ev- er I
wake, I nev- er find you near me.
Want-ing you, — no-thing else in this world will do, — In this world you are
all that I a- dore. — All I a- dore. —

WE WILL ALWAYS BE SWEETHEARTS--(O. Straus) "One Hour With You"

Musical score for the song "Day After Day". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff. Chords are indicated by letters above the staff. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: "Day af-ter day, We will al-ways be sweethearts, The same as the day we be - gan, Do what he say, We will al-ways be sweethearts for he is my Boy and my Man. He kiss-es me and my lips are so will-ing, But we Both a - gree that each time it's more thrilling and so I can say We will al-ways be sweet-hearts the same as the day we be - gan."

C Em C Am7 C G7
 Day af-ter day, We will al-ways be sweethearts, The same as the
 G9 G7 G9 G7 C Em C Am7 C
 day we be - gan, Do what he say, We will al-ways be
 G7 G9 G7 G9 G7 C7 C Em
 sweethearts for he is my Boy and my Man. He kiss-es
 G7 F Dm E7 A7
 me and my lips are so will-ing, But we Both a - gree that each
 D7 G7 Addim G7 C Em C Am7 C
 time it's more thrilling and so I can say We will al-ways be
 Dm7 G7 C
 sweet-hearts the same as the day we be - gan.

WHEN I GROW TOO OLD TO DREAM (Romberg)"The Night Is Young"

When I grow too old to dream I'll have
 you to re-mem-ber. When I grow too old to
 dream, your love will live in my heart
 So kiss me, my sweet And so let us
 part And when I grow too old to
 dream, that kiss will live in my heart.

WHEN I'M NOT NEAR THE GIRL I LOVE--(B. Lane)"Finian's Rainbow

On my heart is beat-ing wild-ly And it's all be-
Ev-'ry flame that flint-ers by me is a flame that
cause you're here. When I'm not near the girl I
I. must be fanned. When I can't fon-dle the hand I'm
love, I love the girl I'm near. fond of, I fon-dle the
hand at hand. My heart's in a pick-le, It's con-stant-ly
fick-le And not too par-tick-le, I fear. When I'm not
near the girl I love. I love the girl I'm near.

WHEN IT'S SPRINGTIME IN THE ROCKIES (R. Sauer)

When it's Spring-time in the Rock-ies,
Once a- gain I'll say "I Rock-love you,"

I am com-ing back to you,
While the birds sing all the day,

Let-tle sweet-heart of the mount-ains,
Then it's Spring-time in the Rock-ies,

With your bon-ny eyes of blue.

Rock-ies, far a-way.

WHEN THE MOON COMES OVER THE MOUNTAIN (H. Woods)

260

When The Moon Comes O- ver The Moun- tain — Ev- 'ry
 Once a- gain we stroll 'neath the moun- tain — Thru' that
 beam, brings a dream dear of you — Each day is
 rose cov- ered val- ley we knew —
 gray and dream- y — But the night is bright and
 cheer-y — When The Moon Comes O- ver The Moun- tain —
 I'm a- lone, with my mem- 'ries of you. —

WHEN YOU'RE AWAY (V. Herbert) "The Only Girl"

When you're a- way, dear, how wear- y the lone- some
 Then when you're near me, There's naught that I strive to
 hours! — Sun- shine to seems gray, dear! The frag- rance has
 do, — Save to en- dear me more fond- ly, my
 left the flow'rs! — Ev- er I hear you, in seem- ing, dear!
 love, to you! Nev- er a- gain let us part,
 Whisp- 'ring soft love- words to me! Ah. If I knew 'twere but
 I dis- with- out you, mine own! Hold me a- gain to your
 ing! Ne'er to be! — heart! I love you a- lone. —

WHEN YOUR HAIR HAS TURNED TO SILVER (P. De Rose)

When your hair has turned to sil- ver, I will
 love you just the same; — I will on- ly call you
 sweet-heart, — That will al- ways be your name. —
 — Through a gar- den filled with ros- es — Down the
 sun- set trail we'll stray! — When your hair has turned to
 sil- ver — I will love you as to- day. —

WHERE THE BLUE OF THE NIGHT

(Turk-Crosby-Ahlert)

Where The Blue Of The Night meets the gold of the
 And the gold of her hair crowns the blue of her
 day, Like a Some- one waits for me. If
 eyes ha- lo, ten- der ly.
 on- ly I could see her, Oh, how hap- py.
 I would be! Where The Blue Of The Night meets the
 gold of the day, Some- one waits for me.

WHIFFENPOOF SONG, THE

(Minnigerode-Pomeroy-Galloway)

Were poor lit- tle lambs who have lost our way. Baa! Baa!
 Baa! We're lit- tle black sheep who have gone a- stray:
 Baa! Daa! Baa! Gen- tle- men song- sters off on a
 spree, Doomed from here to a- ter- ni- ty Lord have
 mer- cy on such as we Baa! Baa! Baa!

WHILE HEARTS ARE SINGING -(O. Straus) "The Smiling Lieutenant

While hearts are sing- ing Spring will re- main, Mu- sic is
 Love is for you, Lips will be.
 bring- ing love once gain; Lis- ten in glad- ness Mel- o- dy
 cling- ing, dreams will seen
 rare Melt- ing our sad- ness In- to the air true.
 Spring time is call- ing, now it is May, Love while it
 sings to you, Life for to- day, Lis- ten, it calls you
 Now it is May; Take what it brings to you, Live for to- day!

WHILE WE'RE YOUNG

Waltz Tempo
Bb7-9

Songs were made to sing WHILE WE'RE YOUNG,
 Through it may be just for to day,
 Ev-ry day is spring WHILE WE'RE YOUNG.
 Share our love we must, while we may.
 None can re-fuse Time flies so fast,
 Too dear to lose and too sweet to last.
 So blue the skies, all sweet sur-prise
 Shines be-fore our eyes WHILE WE'RE YOUNG.

Whisper That You Love Me -

Waltz

WHIS- PER THAT YOU LOVE ME, dar ling
 do Tell me while you hold me
 near For I love you
 tru ly, on ly you.
 WHIS- PER THAT YOU LOVE ME, dear.

WHITE DOVE, THE (F. Lehár) "Rogue Song"

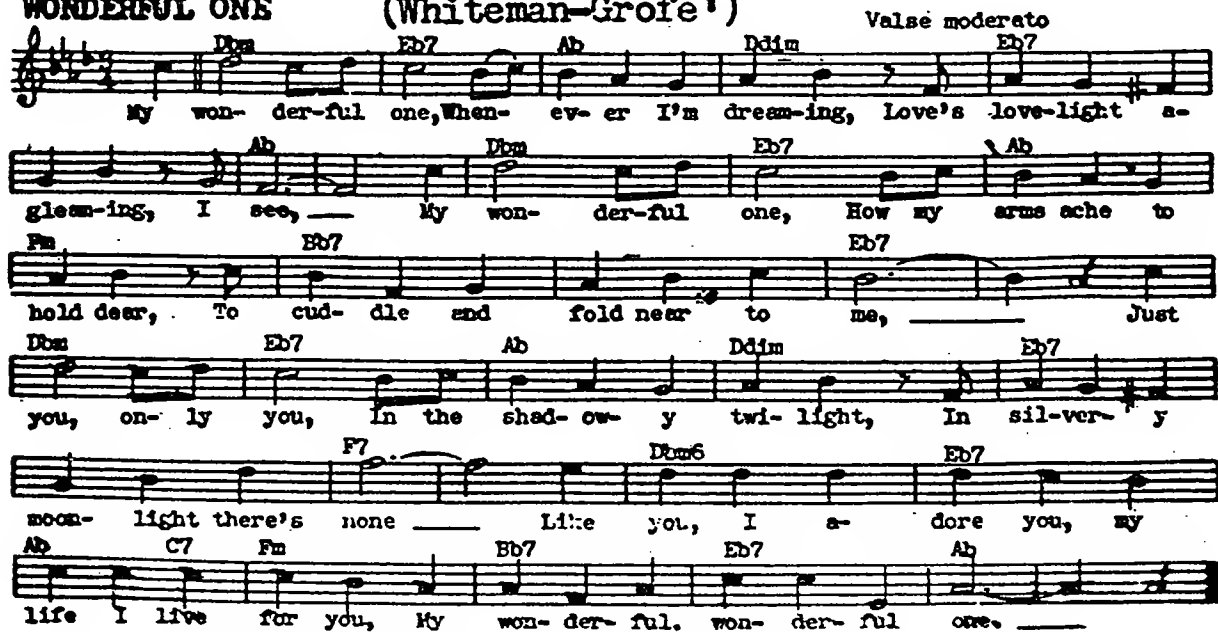
Allegretto

In your heart, my sweet white dove, let me
 build my on- ly throne, In the king- dom of your
 love Tell me I shall reign a- lone. In the
 ha- ven of your arms is the peace of
 heav'n a- bove, In the spell of your lov- li- ness
 I find my hap- pi- ness, Sweet white dove.

WONDERFUL GUY, A - (R. Rodgers) "South Pacific"



WONDERFUL ONE (Whiteman-Grofe¹)



YOU ALWAYS HURT THE ONE YOU LOVE - (Fisher.D.-Roberts)

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YOU AL- WAYS HURT THE ONE YOU LOVE, The one you should-
 hurt at all. You al- ways take the sweet- est
 rose, And crush it till the pet- als fall. You
 al- ways break the kind- est heart, with a hast- y word you
 can't re- call. So if I broke your heart last
 night, It's be- cause I love you most of all.

YOU ARE FREE (Jacobi) "Apple Blossoms"

Molto espressivo

Love is just a game that two are play - ing Love is noth- ing
 but a game of chance For the one who choose- es, var - y oft - en
 los - es love is nev- er sure to be ro - mance
 Dan - ger al - ways lurks in cu - pids ar - rows But he has - n't
 aimed at you and me If you are think- ing of some
 oth - er girl to love You may al- ways know that you are free.

YOU CAN'T BE TRUE, DEAR

YOU CAN'T BE TRUE, DEAR There's noth- ing
 more to say I trust- ed you dear
 Hop- ing we'd find a way Your kiss- es
 tell me That you and I are
 through But I'll keep lov- ing you Al-
 though you can't be true.

YOU HAVE TAKEN MY HEART (Jenkins)

Valse moderato

YOU HAVE TAK- EN MY HEART and, it's thrill-ing, YOU HAVE
 Like the mur- mur of rain soft, and ten- der, Like the
 TAK- EN MY HEART and, I'm will-ing, Nev- er have I known a
 or cease re- train in, it's splen- dor, If you real-ly want me
 1. thrill, like this, Nev- er has the world stood still like this.
 2. I'll sur- ren- der, YOU HAVE TAK- EN MY HEART,
 YOU HAVE TAK- EN MY HEART.

YOU'RE IN LOVE WITH EVERY ONE

(R. Henderson)

You're in love with ev- 'ry- one but the
 Each new face means "wild goose-chase," Just a
 one who's in love with you. I watch you
 good time and then you're thru.
 1. win- ter and sum- mer, Fall- ing for ev- 'ry new-
 2. com- er. You're in love with ev- 'ry-
 one but the one who's in love with you.

YOUR EYES HAVE TOLD ME SO

Moderato

I saw your eyes, your won- der- ful eyes with
 love- light and ten- der ness beam- ing, They thrill'd me
 through, They fill'd me too with won- der- ful dreams I am
 dream- ing. No need to speak, no more shall I seek for
 my heart has taught me their mean- ing and love has come at
 your eyes have told me so.

Tempodi Valse

Play to me be-neath the summer moon, Zi - geu - ner! Zi - geu -
 ner! Zi - geu - ner! All I ask of life is just to lis - ten To the songs that you sing.
 My spirit like a bird on the wing, your mel - o - dies a - dor - ing soar - ing. Call to me with some bar-
 bar-ic tune, Zi - geu - ner! Zi - geu - ner! Zi - geu - ner!
 Now you hold me in your power Play to me for just an hour, Zi - geu - ner!

AH! SWEET MYSTERY OF LIFE

Ah! sweet mys - ter - y of life, at last I've found thee, Ah! I
 know at last the se - cret of it all; All the long - ing, seek - ing, striv - ing, wait - ing,
 yearning, The burning hopes, the joy and i - dle tears that fall! For 'tis love and love a - lone, the world is
 seek - ing; And 'tis love, and love a - lone, that can re - pay! 'Tis the
 an - swer, 'tis the end and all of liv - ing. For it is love a - lone that rules for aye!

AS YEARS GO BY

Slowly, with expression

As Years Go By { this love we know As Years Go
 and youth has fled When sil - v'ry
 By will live and grow It will re - main our love's re -
 hair has crowned your head You'll still have me I'll still have
 train Like songs of long a - go When Au - tumn
 you To
 1. Bb7 calls a leaf that falls is soon for - got - ten A brook runs dry and
 1. Cm birds may fly a - way 2. Cm love As Years Go By.

BECAUSE

Poco Adagio

Be- cause — you come to me — with naught save
 love, — And hold my hand and lift mine
 eyes a- bove, A wi- der world of hope and joy I
 see, Be- cause — you come to me.

BECAUSE YOU'RE YOU

Not that I am fair, dear, Not that I am true.
 Not my gold-en hair, dear, Not my eyes of blue,
 When we ask the rea son Words are all too few!
 So I know I love you, dear. Be- cause you're you. —

CAN'T YO' HEAR ME CALLIN' CAROLINE

Can't yo' hear me call-in' Car-o-line, — It's mah heart a- cali-in
 dine. Lord-y, how I miss yo' gal o' mine
 Wish dat I could kiss yo' Car-o-line! Aint no use now
 fo' de sun to shine, Car-o-line, Car-o-line, Can't yo' hear mah lips a-say-u
 Can't yo' hear mah soul a-pray-in'. Can't yo' hear me call-in', Car-o-line

CHINESE LULLABY - (R. H. Bower) "East Is West"

268

Am G Am C Am G Em G

Sing, song, sing, song, so hop Toy Al- lee same like Chi- na boy,

Am G Am C 1. Dm Em7 Bb7

But he sel- lee girl with joy! Pi- ty poor Ming, Toy!

2. Am Dm7 G7 Cm Gm

pi- ty poor Ming Toy! A rip- ple I seem on

Cm Gm Fm7 A E7 Em7

life's mys- tic stream tossed at the wa- ters will.

Dm7 Dm7 Cm Cm

So I dare dream I'll be, like the poor rip- ple

Dm9 Fm7 E7 Eb

free. when the trou- bled wa- ters grow still.

DEAR LITTLE BOY OF MINE (E. R. Ball)

Moderately with expression

C Am Em Dm A7 Dm G7 G+

Boy of mine Boy of mine, Al- tho' my heart was

C Dm Am Em B Cdim.

ach- ing I seemed to know you'd want to go, Pride in your man- hood

Em G7 C Em Dm A7 Dm G7 G+

wak- ing I'll be here, wait- ing, dear, Till at a glad dawn

C Dm C C7 F

break- ing I'll hear you say you're home to stay,

Dm A7 Dm G7 G+ C G7 C

Dear lit- tle boy of mine Dear lit- tle boy of mine.

DEAR OLD PAL OF MINE

Words by HAROLD ROBE Music by Lieut GIZ RICE

Slowly F Db7 Gmi7 C7 F Abdim

Oh how I miss you DEAR OLD PAL OF

C7 F Db7 Gmi7 C7 Cdim

MINE, each night and day I pray you're

Dmi G7 Gmi7 C7 Cmi7 F7 Bb

al ways mine. Sweet- heart may God bless you,

A7 Aug D7 G7 F Db7

an- gel hands ca- ress you, while sweet dreams

Gmi7 A7 Dmi Db7 F Bb F

rest you, DEAR OLD PAL OF MINE.

FROM THE LAND OF THE SKY BLUE WATER (C. W. Cadman)

From the Land of the Sky-blue Water, They brought a captive maid, And her eyes they are lit with lightnings. Her heart is not a fraid, But I steal to her lodge at dawn-ing, I woo her with my flute; She is sick for the Sky-blue Water, The captive maid is mute.

FULL MOON AND EMPTY ARMS (Rachmaninoff) Moderately Slow

Full moon and empty arms. The moon is to-night I'll there for us to share but where are you? A night like use the magic moon to wish up on And next full this moon could weave a melody And ev'ry if my one wish comes true (1.) kiss could start a dream for two. (2.) My empty arms will be filled with you.

GLOW WORM, THE (P. Lincke) Tempo di Gavotte

Shine! lit-tle glow-worm, glim-mer! Shine! lit-tle glow-worm, glim-mer! Lead us, lest too far we wan-der, Love's sweet voice is call-ing you-der! Shine! lit-tle glow-worm, glim-mer! Shine! lit-tle glow-worm, glim-mer! Light the path be-low, a-bove, and lead us on to love.

GYPSY SABRE DANCE

(A. Khachaturian) "Gayne Ballet"

270

I saw a gyp-sy maid-en dance in a fash-ion
 She thrilled this heart of mine and set it on fi-re
 flam-ing with pas-sion to the rhy-thm of the sa-bre dance
 with a de-si-re that her eyes would give me just one glance,
 In so one tranced, But I nev-er
 dared to tell her I cared
 My heart is filled with long-ing when I re-call the
 thrill of it all that night she did the gyp-sy sa-bre dance.

HOLLIDAY FOR STRINGS - (D. Rose)

Allegro

etc. continuation
 and D.C.

HUMORESQUE(What A Lovely Afternoon) - (Dvorak)

WHAT A LOVE- LY AF- TER- NOON I walk a- long and have a time... And
 all be-cause I'm so in love with you All the flow-ers are in bloom The
 air is filled with rare perfume And all be-cause I'm so in love with you
 I see your sweet face Out in the blue space What a set-ting for a lo-vere
 ren- des- vous WHAT A LOVE- LY AF- TER- NOON The
 world and I are right in time And all be-cause I'm so in love with you.

IF YOU ARE BUT A DREAM - (Rubenstein)

IF YOU ARE BUT A DREAM I hope I nev- er wak- en. It's more than
I could bear to find that I'm for- sak- en. If you're a fan- ta- sy then I'm con-
tent to be in love with love-ly you. And pray my dream comes true. I long to
kiss you but I would not dare. I'm so a- fraid that you may van- ish
in the air. So dar-ling if our ro- mance would break up. I hope I
nev- er wake up. IF YOU ARE BUT A DREAM

I LOOK AT HEAVEN (Austin-Martin) Moderately, with expression

I LOOK AT HEAV- EN When I look at you I walk on
star- dust When I walk with you When your lips meet with
mine I hear mu- sic from heav- en So di- vine Oh,
I see the sun- rise In your love- ly eyes I hear the an- gels
In your ten- der sighs This is love From a- bove
It's true I LOOK AT HEAV- EN When I look at you.

I'M ALWAYS CHASING RAINBOWS (Chopin) Moderato

I'm Al- ways Chas- ing Rain- bows, Watch- ing clouds drift- ing
by My schemes are just like all my dreams, End- ing
in the sky. Some fel- lows look and find the sun- shine I
al- ways look and find the rain, Some fel- lows make a win- ning some- time, I
nev- er ev- en make a gain. Be- lieve me, I'm Al- ways Chas- ing
Rain- bows, Wait- ing to find a lit- tle blue- bird in vain.

IN A MONASTERY GARDEN

(A. W. Ketelby)

Andante religioso

272

Through the mis-ty twi-light fall-ing, Voi-ces from a-
far are call-ing, Call-ing all the wear-y
home-ward to their rest, — The eve-ning bell is
soft-ly peal-ing, While from out the cloist-ers steal-ing,
Comes this pray'r of mer-cy, peace-ful and so blest!

INTERMEZZO

(H. Provost) "Intermezzo"

Like the dream you dream to-night, That fades from
sight when dark-ness dis-appears, May-be you will van-ish
too, the mo-ment when to-mor-row's dawn ap-pears, So, my
love while stars a-bove In Heav-en's blue are soft-ly
beaming and gleam-ing, Then I'll live in the glo-ry of your love.

IN THE MOON MIST (Godard) "Jocelyn"

Moderately Slow

One night I wan-dered by a stream — And you were
stand-ing IN THE MOON MIST I thought at first you were a
dream — Un-till you smiled there IN THE MOON MIST The first faint
flush of love was on your star-lit face And in the
hush of love we met in one em-brace Now till we meet a-gain I'll
treas-ure That mo-ment when we kissed IN THE MOON MIST.

I THINK OF YOU (Elliot-Marcotte)

Moderato

In the hush of eve-ning, as shad-ows steal a- cross my lone-ly
 From a- far the mu-sic of vi-o- line comes soft-ly thru the

room I THINK OF YOU I THINK OF YOU
 gloom ALL I can do Is think of

Oh, I can see you stand-ing there be- fore me
 And I can hear you whis- per you a- dore me

So when dusk is fall-ing, I live a- gain, the love- li- ness we
 knew I THINK OF YOU I THINK OF YOU.

LITTLE GREY HOME IN THE WEST (H. Lohr)

Moderato

When the gold- en sun sinks in the hills, And the
 toil of a long day is o'er Though the road may be long, in the
 hilt of a song I for- get I was wear- y be-
 fore Far a- head, where the blue shad- ows fall I shall
 come to con- tent-ment and rest: And the toils of the day will be
 all chased a- way In my lit- tle grey home of the west.

LOVE SENDS A LITTLE GIFT OF ROSES (J. Openshaw)

(J. Openshaw)

Love sends a lit- tle gift of ros- es, Breath- ing a pray'r un- to my
 pos- ies, Torn from my heart as twi- light clos- es,
 Ask- ing this, on- ly this, One heart to grow a lit- tle ten- der,
 Two eyes to glow with love's own splen- dour, Two lips to give in sweet sur-
 ren- der, Just a kiss, just a kiss.

MOONLIGHT AND ROSES

Moderato

274

Ab Db Ab Eb7 Ab

Moon- light and ros- es Bring won-der- ful

mem- 'ries of you My heart re- pos- ee

Ab Eb7 Ab

In beau- ti- ful thoughts so true

Db Ab Eb7 Ab

June- light dis- clos- es Love's old- en dreams

Bbm

spark-ling a- new Moon- light and

Ab Db F7 Bb7 Eb7 Ab

ros- es Bring mem- 'ries of- you.

MOONLIGHT MASQUERADE (T. Camarata)

Moderato

C G7 C Gdim

I fell in love last night At a moon- light mas- quer-

Dm7 G7 Dm7 G7

ade, In that hour of sweet ful- fill- ment I dis-

Dm7 G7 Cdim C C 3 G7

cov- ered what a thrill meant. I found a dream last

C Am Cdim Dm7 G7

night At a moon- light mas- quer- ade, Face to

Dm7 G7 Dm7 G7

face we stood be- side a foun- tain, While it

Dm7 G7 C Am 3 Dm

played a ser- e- nade. The mo- ment we met, we

Am Dm 3 Am

looked. The mo- ment we looked, we loved. The

Cdim 3 E F#m7 B7

mo- ment we loved, we sighed And that's how two hearts were

E G7 C 3 G7 C

tied It start- ed out to be A re-

Gdim Dm7 G7 Dm7

man- tic es- ca- pade, But I fell in love for-

G7 Dm7 G7 C

ev- er At a moon- light mas- quer- ade.

MOON LOVE

(David-Davis-Kostelanetz) (Tschaikowsky)

Will this be moon love — noth- ing but moon love? — Will you be
Are these just moon dreams — Grand while the moon beams? — But when the
1. Gm7 C7 2. Dm C7
gone when the dawn comes steal- ing through? — moon fades a -
Am Cm D7 Gm
way will my dreams come true? — Much as I love you — Don't let me
C7 F Dm6 F Dm6 C7
love you — If I must pay for your kiss with
lone- ly tears. — Say it's not moon love — Tell me it's
true love — Say you'll be mine when the moon dis- ap- pears.

MY HEART AT THY SWEET VOICE (Saint-Saens)

Slowly

Ab my heart is thine This is the time
Take my heart it's yours to have and hold
Bb7 G7
to come and take it. I wait — with deep de- vo- tion
But not to break it
Cm Fm7 Bb7 Eb
for life's — one great e- mo- tion.
Cm Fm
Sam- son — my heart is wait- ing for your voice to
Eb7 Eb+ Eb Cdim
call me Mis- ter Sam- son 'Tis De- li- lah
Fm7 Cdim Eb
Mis- ter Sam- son 'tis De- li- lah come to me.

ONE RED ROSE FOREVER

(Greig)

Moderately with expression

Eb Bdim Cm
I give to you This ONE RED ROSE FOR- EV- ER,
G7 C9
For you to have and hold — When love is old, —
tacet Bb F Bdim Cm
I give to you This ONE RED ROSE FOR- EV- ER, —
G7 Fm G7 C9 Gm7 C7
In af- ter years, — Through joy and tears, — When
Gm7 Cm7 F9 Ebm F7
night ap- pears, — And when the sun is bright — This
Ebm F7 Bb
ONE RED ROSE — In mem' ry of to- night.

ON THE ISLE OF MAY

(Tschaikowsky)

Molto Moderato

276

Eb Ddim Eb Eb Cm
 We strolled a- long though the heath- er, — And it was June, June on the
 Isle of May. — Your lips were sweet as the heath- er, —
 Love was in bloom, There on the Isle of May. —
 Close in your arms heav- en op- ened its doors, — Then like a
 fool I sailed a- way. — But our love will bring us to-
 geth- er — When it is June, June on the isle of May. —

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PAVANE

(M. Gould)

Allegretto

Bass continues, no chords
 Bass as before

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ROSES FOR REMEMBRANCE

(L. Curtis)

Moderato

Ab Eb7 Ab Db
 Ros- es For Re- mem- brance Just a
 sweet re- mem- brance Of the gar- den
 where we met, They will whis- per Don't for-
 get me, With our love dream's end- ing To you
 I am send- ing Just these Ros- es
 For Re- mem- brance Dear, re- mem- ber me.

"SAILIN' ON"

Moderato

Sail- in' On, Sail- in' On, O'er a
 sea of blue, Sil- ver spray seems to
 say, Soon I'll be with you,
 Birds on high, Home- ward fly, And they're
 sing- ing too, Like my heart,
 When I start, Sail- in' home to you.

Chords: Eb, Bb7, Eb, Bb7, Eb, G7, Cm, Fm, Bb7, Eb, Ab, Gm, Ab, Bb7, Eb, G7, Cm, Fm, Bb7, Eb.

SERENADE (S. Romberg) "The Student Prince"

Over head the moon is beam- ing, White as blos- soms on the
 bough! Noth- ing is heard but the song of a bird,—
 Fill- ing all the air with dream- ing! Could my heart but still it's
 beat- ing, On- ly you can tell it how! Be- lov- ed!
 From your win- dow give me greet- ing I Swear my e- ter- nal love.

Chords: Eb, Cm, Fm7, Bb7, Eb, Adim, Bb7, F7, Fm7, Bb7, Eb, G7, Cm, G7, Bb7, Eb, Cm, Fm7, Cm, Bb7, Eb.

SOMEWHERE A VOICE IS CALLING

Slowly with expression

Dusk, and the shad- ows fall- ing O'er land and
 sea; Some- where a voice is call- ing, Call- ing for
 me! Dusk, and the shad- ows fall- ing O'er land and
 sea; Some- where a voice is call- ing, Call- ing for me.

Chords: Eb, C+, C7, F9, F7, Eb, Bb9, Bb7, Eb, G7, C, dim, Bb, Cm7, F7, Bb7, Eb, C+, C7, F9, F7, Eb, Fm7, G7, Gm7, G7, C, C+, C7, F7, Eb, Ab, Bb7, Eb.

Song of Songs, The

Moderato con moto

278

Song of Songs, song of mem-o-ry, And broken mel-o-dy of love and life, Never more to me Can that mel-o-dy Fill the heart with the joy once it knew. O night of blies, night of June and love, Be-neath the stars, a-mid the ros-es O dream of de-light that fad-ed at dawn — O song of songs — O night of blies When you were my whole world of love.

SUNSHINE OF YOUR SMILE, THE - (Ray)

Moderato

Dear face that holds so sweet a smile for me, Were you not mine, how dark the world would be! I know no light a-bove that could re- place, Love's ra- diant sun- shine in your dear, dear face. Give me your smile, The love- light in your eyes, Life could not hold a fair- er Par- a- dise! Give me the right to love you all the while, My world for- ev- er, The sun- shine of your smile.

THINE ALONE

(V. Herbert) "Eileen"

In thine arms en- fold me, my be- lov- ed! Let thine eyes look fond- ly in- to mine! For thy love bears a spell all too won- drous to tell, 'Tis a rap- ture that's all di- vine! So with- in thy ten- der arms en- fold me, For thy loss the world could not a- tone! Be- lov'd I swear that I will e'er be true And for- ev- er, thine a- lone.

212 TILL THE END OF TIME (Unopin)

Slowly

TILL THE END OF TIME, — Long as stars are in the blue —
Till the wells run dry — And each moun-tain dis-appears —
— Long as there's a spring, a bird to sing I'll go on lov-ing you —
I'll be there for you, in care for you through laughter and through tears —
TILL THE END OF TIME, — Long as roo-sen bloom in May —
— My love for you will grow deep-er with ev-ry pass-ing day —
So take my heart in sweet sur-ren-der And ten-der-ly say that —
I'm the one you'll love and live for TILL THE END OF TIME.

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WORLD IS MINE, THE — (G. Posford) "The Gay Desperado"

The world is mine to-night, and mine each sil-ver star that shines a-bove in the
blue, This hour of heart's de-light the world is
mine and ev-ry flow'r that bloo-sons a-new, — You're mine, — and mine
— Two lips that speak of love, — and two eyes that are bright;
So, in my heart I know This world all mine is mine to-night!
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PIANO SOLOS

AT THE CROSS-ROADS (MALAGUENA) — (E. Lecuona) Moderato

At the CROSS-ROADS I could see wea-ry ca-ra-vans
As the bid the dark, end-less night good-bye
Just like me, won-der-ing which way to look. Would the an-
And the sun rose like a bea-con, I knew just be-yond
— over to our hopes and our plans lie on the
the CROSS-ROADS
road we took? — waits — a peace-ful
sky — long the road that leads to you.

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CANADIAN CAPERS

(White-Chandler-Cohen)

Moderato

280

On se-ve days— see maiden sways— Right in the arms of her own lov- in' Ma-ki-
told— the weather's cold— It's al- ways win- ter-time up where the North-pole

no— Most ev-'ry night when all the northern lights are low— She tod- dies
lies— But they out up Can- a-dian Ca-pers if they're wise— And then they

round with her own northern home— In all the snow— while cold winds blow— Each lit-tle
watch the tem-per-a-ture begin to rise

ple and lit-tle Joe— Just watch them go— swing to and fro oh (Tick- le-
toe) Now I've been (go- ing up) (show- ing up) (blow- ing up) (go- ing up)

They al- ways do Can- a-dian Ca-pers if the weather's cold e-nough (hey hey) Hot Stuff

DOLL DANCE (What A Peculiar Tune) (N. H. Brown)

Moderato

What a pe- cul- iar tune, Thrilling me night and noon, What a pe- cul- iar
tune. ——— Has such a fun- ny swing, It's such a
catch- y thing, Mak- in' me like a loon ——— It
teas- es me, Pleas- es me, It's in the air,
It's ev- ry- where, It's haunt- ing me, taunt- ing me,
What a re- frain, play it a- gain, Mak- in' me want to dance, Mak- in' me
want to prance, That mel- o- dy so queer. ——— Mak- in' me
want to twirl, Keep- in' my brain a- whirl Rhyth- m is all I hear. ———
The Doll Dance ——— is it's name. ——— It's gon- na
drive you in- sane, Such a pe- cul- iar tune, You're gon- na
hum it soon, What a pe- cul- iar tune.

CONCERTO FOR TWO

(Lawrence-Tchaikovsky)

And when we meet mu - sic starts
Kiss there a sound
Up - on the strings of all our hearts
Like vi - o - lins
And we don't speak through the song
For words are weak when love is strong And when we
round And then the mo - ment when we Kiss a - gain Our
song be - comes a thrilling CONCERTO FOR TWO For me and you.

NOLA

- (F. Arndt)

D E7
 A7
 1. D 2. D A7 D
 G D7 D+ G D7
 1. G D Ddim A7 D7
 2. G7 C Cm G Gdim G Gdim G D7 G

POLLY

(J. S. Zamecnik)

Brightly

The image shows a musical score for the song "Polly" by The Beatles. It consists of five staves of music. The first staff is the guitar line, and the subsequent staves are vocal lines. The music is in the key of D major (indicated by two sharps: F# and C#) and 4/4 time. The guitar line features various chords and melodic patterns, including a prominent A7 chord in the second staff. The vocal lines include lyrics and are marked with first and second endings. Chord annotations are provided for the guitar parts, including G, Bdim, D7, G, Bm, Edim, D7, Bb7, D7, G, B7, D7, Eb7, Am, Adim, Am, G, A7, D7, and G.

TWILIGHT TIME

Very Slowly

Heav-en-ly shades of night are fall-ing, it's TWI-LIGHT TIME—
 Deep-en-ing shad-ows gath-er splen-dor as day is gone.—

Out of the mist your voice is call-ing, it's TWI-LIGHT TIME—
 Fin-gers of night will soon sur-ren-der the set-ting sun.—

When pur-ple col-ored cur-tains mark the end of day, To—
 I count the mo-ments, dar-ling, till you're here with me, —

1. A7 hear you, my dear, at TWI-LIGHT TIME — 2. A9 geth-er, at last at TWI-LIGHT TIME —

Here in the af-ter-glow of day —

keep our ren-dez-vous — he-neath the blue — Here in the
 sweat and same old way — I fall in love a-gain — as I —
 did then. — Deep in the dark your kiss will thrill me like days of old, —
 Lighting the spark of love that fills me with dreams un-told. —
 Each day I pray for eve-ning just to be with you, — To—
 geth-er at last at TWI-LIGHT TIME. —

ACABASTE

Tempo di son cubano

A-no-che di-ji-ste no, no, no, — Jo no pue-do bai-lar e-se son —

Pe-ro te pa-ra-ste y fue un ci-clón Que a-so-to a-to-da la po-ble-ción. A-ca-

ba-ste, lo rom-pi-ste to, — A-ca-ba-ste bai-lan-do e-ste son, A-ca-

ba-ste te lo lle-vas to, — A-ca-ba-ste, go-zan-do e-ste son. —

283 BABALU

(M. Lecuona)

Slow and Barbaric

3 Ddim D7 G6

Ah! Great BA- BA- LU! I'm so lost and for- sak- en

Ah great BA- BA- LU Bring back the love you've

G6 Am D7 D7 Am D7 D7

tak- en You can re- store all the dreams that

Am D7 Am D7 Am D7

once were mine If on- ly you'll use some mys- tic- sign Ah!

G Ddim D7 G6

great BA- BA- LU! Bring her back to me.

BIM BAM BUM

(N. Morales)

Moderata

Eb F7

Bim Bam Bum Bim Bam Bum es el mua- vo com- pás que los ne- gros van

la ma- la- ta Mer- cé a- rro- llan- do ba

Bb F7 Bb Bb7

bai- lun- co en la com- par- sa ya no quie- ren cum-

de- tra- de la

Eb Eb7 Eb C7

ban char las ne- gri- tas del so- lar si no to- can el

F C7 F F7

com- pás de e- se rit- mo a- sí Sue- na- lo! Báil- le- lo!

Bb

Gó- za- lo! O- ye- lo! Bim Bam Bum Bim Bam Bum que sa- bro- sí

F7 Bb F7 Bb

to- es- ta es- te pa- so c- rro- llan- dor de la com- par- sa.

CARIOCA - (V. Youmans) "Flying Down To Rio"

Ebm

Say, have you seen the ca- ri- o- ca? It's not a fox- trot or a

It has a me- tre that is trick- y, A bit of wick- ed, wack- i-

Bb7

pol- ka, It has a lit- tle bit of a new rhy- thm, There'll be

wick- y) But when you dance it with a new love,

Bb Eb

bine rhy- thm that sighs. her eyes. You'll

true love in

Bb7

dream of the new ca- ri- o- ca, Its theme is a kiss and a

Bb Bb7

sigh. You'll dream of the new ca- ri- o- ca,

Bb7 Eb

When mus- ic and lights are gone and we're say- ing good- bye.

Temptation

Moderato

You came, I was a lone, I should have known
 You were Temp - ta - tion You smiled, Lur - ing me on
 My heart was gone, You were Temp - ta - tion It would be
 thrill - ing If you were will - ing If it can nev - er
 be, pit - y me For you were Born to be
 kissed I can't re - sist You Are Temp - ta - tion and
 I am yours Here is my heart Take it and
 say we'll nev - er part I'm just a slave
 On - ly a slave To you 'Temp - ta - tion.

ADIOS

A - DIOS, DIOS, In leaving you it grieves me to say A - sigh and cry my A -
 I'll be so lone - ly, for you on - ly I
 DIOS, A-DIOS to you And in this heart,
 is mem'ry of what used to be dear for you and me set a - part Moon
 watching and wait - ing a - bove Soon it will be bless - ing our love A -
 for happy end - ings I'll re - turn, dear to you
 With a love true no more to bid you A - DIOS - A - DIOS

ADIOS, MARIQUITA LINDA - (M.A. Jimenez)

Slow

290

Musical notation for the song 'Adios, Mariquita Linda'. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Slow'. The lyrics are written below the staff, with some words underlined. Chord symbols (Bb, F7, Bb, G7, Cm, Eb, Bb) are placed above the staff at various points.

A- dios, Ma- ri- qui- ta Lin- da I'll re-
 mem-ber you stand-ing here, While mis-sion bells are ring-ing from a- bove A-
 dios Ma- ri- qui- ta Lin- da 'Til we meet once a- gain be-side the
 lit-tle cha-pel where we fell in love If I know your heart is wait-
 ing I'll be there come rain or shine So I'll dream a- way my
 sor-row For we'll love a- gain to- mor-row Ma- ri- qui- ta Lin- da mine.

ALWAYS IN MY HEART - (E. Lecuona) "Always In My Heart"

Musical notation for the song 'Always In My Heart'. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Slow'. The lyrics are written below the staff, with some words underlined. Chord symbols (Bb, F+, Bb, F+, Bb, F7, Cm7, Eb, F7, Eb, Bb, F+, Bb, F+, Bb, Fm6, Cm, Bb, Bb, F7, F7, Bb) are placed above the staff at various points.

You are AL-WAYS IN MY HEART
 ev - en tho' you're far a - way, I can hear the mu - sic
 of the song of love I sang with you.
 You are AL-WAYS IN MY HEART and when skies a - bove are
 grey I re-mem-ber that you care and then and
 there the sun breaks thru Just be-fore I go to
 sleep there's a gen - dez - vous I keep
 and the dream I al-ways meet helps me for - get we're far a -
 part I don't know ex - act - ly when dear
 but I'm sure we'll meet a - gain dear and my dar - ling till we
 do you are AL-WAYS IN MY HEART

291 AMAPOLA - (J. Lacalle)

Moderato

Bb

A- MA- PO- LA, my pret-ty lit- tle pop- py, You're like that lovely

E7m F7

Flower so sweet and heav-en- ly Since I found you, My heart is wrapped a

F+ Bb

round you And lov-ing you, it seems to beat a rhap-so-dy. A- MA-

G7

PO- LA, the pret-ty lit- tle pop- py must cop- y its an- dear- ing

Dm7 G7 Cm G7 Cm Ebm Bb

charm from you. A- MA- PO- LA, A- MA- PO- LA,

C7 F7 Bb

How I long to hear you say "I love you."

AMAR Y VIVIR - (C. Velazquez)

Moderato Bolero

Dm Gm A7

Por qué no han de sa- ber que te a- mo vi- da mi- a Por qué no he de de-
Qué im- por- ta, si des- pues me ven llo- ran- do un dí- a si a- ca- so me pre-

Dm

cir- lo si fun- des to al- ma con el al- ma mi- a ma- cho to- da-

Dm Gm Dm

vi- a Se vi- ve so- lá- men- te u- na vez hay que a- pren- der a que- rer y a vi- vir

A7 Dm

hay que sa- ber que la vi- da se a- le- ja y nos de- ja llo- ran- do qui- ma- ras

Gm Dm

No quie- ro a- rre- pen- tir- me des- pues de lo que pu- do ha- ber si- da y no fue

A7 Dm

quie- ro go- zar es- ta vi- da te- nien- do- te cer- ca de mí has- ta que mu- ra.

AMOUR (Amor) - Beguine -

W: Marguerite James W: R. L. Mendez M: Gabriel Ruiz

G7 Dm

A- MOUR, A- MOUR A- MOUR, My heart is true, It's just for
My lips are still, My heart will

G7 Dm

you, So won't you love me A- MOUR A- MOUR A- MOUR
until to your ca- res- es.

G7 Bdim C6 Bdim C6 E7

I on- ly know there couldn't be My love with- out thee This pure passion fire burn- ing

B7 E7 G Bdim E7 A7 D7

my heart a flame, this wild sweet de- sire yearning with bit- ter pain, This strange mys- te- ry no mat- ter where you may be for

G7 Dm7 G7 G7 C6 A7

all of e- ter- ni- ty I know I love you, A- mine, And end my lone- li- ness A-

C6 A7 C

MOUR A- MOUR

ANDALUCIA (THE BREEZE AND I) - (E. Lecuona)

292

Musical score for Andalusia (The Breeze and I) by E. Lecuona. The score is written on six staves in G major, 2/4 time. It features a melody with various chords including D, C#6, Bm, A7, and D6.

BALLERINA

(C. Sigman)

Moderately

Musical score for Ballerina by C. Sigman. The score is written on ten staves in G major, 2/4 time. It includes lyrics and musical notation with chords like C, Gdim, G7, Dm, D7, and Am.

Dance } BAL- LE- RI- MA { dance And do your pir- ou-
Whirl } Gdim G7 ' whirl And just ig- nore the

ette in rhy- thm with your ach- ing heart.
chair that's emp- ty in the sec- ond row

Dm
Dance BAL- LE- RI- MA dance You must- n't once for-
This is your mo- ment girl Al- tho he's not out

1. 2.
get a dan- cer has' to dance the part Once you
there ap- plaud- ing as you steal the show

E7 Am A7
said his love must wait its turn. You want- ed fame in-

Dm D7 G7
stead I guess that's your con- cern, we live and learn And love is

C
gone, BAL- LE- RI- MA gone So on with your ca-

Gdim G7
rear, you can't af- ford a back- ward glance

Dm
Dance on and on and on. A thou- sand peo- ple here have come to see the

G7 C
show as 'round and 'round you go, So BAL- LE- RI- MA dance dance dance.

Besame Mucho

Moderately

RE-SA-ME MU-CHO. Each time I cling to your
 Dear-est one, if you should leave me, Each lit-tle dream would take

kiss I hear mu-sic di-vine; }
 ying and my life would be through; } RE-SA-ME MU-CHO. { Hold me, my dar-ling, and
 say that you'll al-ways be mine. true. (Fine) SA-ME MU-CHO. { Love me for-ev-er and

say that you'll al-ways be mine. true. (Fine) This joy is Some-thing new, My arms en-fold-ing you

Never know this thrill be-fore; Who ev-er thought I'd be

hold-ing you close to me, Whis-pering 'till you I a-dore;

(O. Farres) "Easy To Wed"

COME CLOSER TO ME

COME CLOSER TO ME, so I can see heav-en in your
 eyes, COME CLOSER TO ME, so I can be close to Par-a-dise--
 heart. I've wait-ed so long to hear the song that your love will start--

Thrill me with your kiss-es Let me learn what bliss is, Kiss me once and

then We'll kiss and kiss a-gain, And life will be di-vine.

Dar-ling, I'll a-dore you, Live my life just for you, All I ask is

this, please give me one more kiss, and whis-per you'll be mine.

DE CORAZON A CORAZON - (G. Ruiz) "Mexicana"

De co-ra-zón a co-ra-zón, these ten der words and these alone--
 So place your hand with-in my hand and tell my heart you un-derstand--

mean, be-lov-ed, to- night our hearts are talk-ing heart to heart

Y nun-ca te ol-vi-da-re, That's just an-oth-er way to say, That this beau-ti-ful

love will grow, yes, e- ven tho we're o-ceans a-part, love that I've

learned just for you. Then kiss my lips and hold me close, dear, as I repeat in ten-der

tone, De co-ra-zón a co-ra-zón. Oh, dar-ling, I a-dore you.

DOWN DEEP IN YOUR HEART - (J. Pafumy)

294

Down Deep In Your Heart, Don't you re-mem-ber, All the joys that we
 knew a heart-ache or two a-go. Down Deep In Your
 Heart is there an em-ber — burn-ing still with our love's ten-der glow —
 Down deep in my heart mem-o-ri-ess-ing-er — And they bring me a
 tear each mo-m-ent that we're a-part. — I pray that some day a-
 gain there may be. — Just a tin-y cor-ner for me — Deep with-in your heart.

FOR WANT OF A STAR (E. Lecuona)

Moderately

For Want of you, Of A Star, the night
 want of you, sweet heart, the stars
 lost its blue And clouds fire a far
 have no light And while we're a part,
 Have gath-er'd 'round me to take the place of you. For
 the ve-ry moon has fa-ded from sight. My heart still re-
 calls when hea-ven had all its glo-ry
 What hap-pened to our sto-ry? I won-der
 where you are. For want
 of a kiss, a dream had to die For want of your
 love, the stars left the sky. With-out you, there's no-one
 A world was lost. FOR WANT OF A STAR

EICHAS NEGRAS (Gambling with Love) (V. 1901 1902, moderato)

GAM-BLING WITH LOVE, — { That was some-thing I should-n't have done, —
I was treat-ing you var-y un- fair, —
I was pos-i-tive I had you won, — I was too sure of you. —
I kept tell-ing you I did-n't care, — I had
some-bod-y new. — I seemed in a trance, — Nev-er re-al-ized
I took a chance, — Thought our love was a song and a dance, — I just played with-
out a dance. — GAM-BLING WITH LOVE, — I was fool-ish but thought I was smart, —
— Now I end up by los-ing my heart, — I was GAM-BLING WITH LOVE.

FRENESI

(A. Dominguez)

It was Fie-es-ta down in Mex-i-co — And so I stopped a while to see the show —
A love-ly se-no-ri-ta caught my eye — I stood en-charm-ed as she wan-dred by —
I knew that FRE-NE-SI meant "please love me" — And I could say FRE-NE-SI.
— And nev-er know-ing that it came from me — I gent-ly sighed FRE-NE-SI.
She stopped and raised her eyes to mine — Her lips just pleaded to be kissed
Her eyes were soft as cand-le shine — So how was I to re-sist? —
And now with-out a heart to call my own — A greater hap-pi-ness I've nev-er known —
Be-cause her kiss-es are for me a-lone — Who would-n't say FRE-NE-SI

FULL MOON

Engl. Lyric-Bob Russell Span. Lyric-Gonzalo Curiel
Music-Gonzalo Curiel & Marcelene Odette

FULL MOON — when love is in flow-er, — You re-burst-ing with pride
filled with pow-er. — FULL MOON — when kiss-es are
ten-der — Don't think its be-cause — of your splen-dor — FULL
MOON — I know what ro-mance is — E-nough of your shy know-ing glance —
— Long af-ter stars close their sleep-y eyes — And the
glow from a FULL MOON dies. My heart will still be full of love —

GREEN EYES

(N. Menendez)

Rumba

296

Your Green Eyes with their soft lights, Your eyes that prom-ise sweet nights,
Those cool and limp-id Green eyes — A pool where in my love lies

Bring to my soul a long-ing a thirst for love di-vine.
so deep that in my search-ing For hap-pi-nes

In dreams I seem to hold you To find you and an-fold you

Our lips meet, and our hearts too, with a thrill so sub-line

fear That they will ev-er haunt me All through my life they'll
taunt me But will they ev-er want me Green eyes make my dreams come true.

HASTA MANANA

(O. Farres)

Slowly

HAS-TA MA-NA-NA, it's a song when you say it, Ev-'ry word is a
'til I see you to-mor-row, Do you think I could

love-ly bou-quet, no sweet-er way to say "Good-bye." slum-bar to-
bor-row a kiss to dream of while I

night? Could I hear it once be-fore I go, a soft-ly whis-pered "Ye to
a-mo," With "I love you" ring-ing in my heart the time will fly while we're a-
part. HAS-TA MA-NA-NA, there's a prayer I'll be sigh-ing

That the pa-dre will join us some day and we'll nev-er have to say HAS-TA MA-NA-NA

HOW STRANGE - (Stothart-Brent) "Idiot's Delight"

How Strange, my love { That you and I
That all too soon

should kiss in the moon-light, Then whis-per "Good bye,"
Our beau-ti-ful cas-tles should fade with the moon.

And all of the love-li-ness I dreamed I could hold
You whis-pered My heart is yours I vow that my

Has gone with the night, And I am old. love will nev-er

change And now you're gone, Gone with my heart, How Strange.

I'LL NEVER LOVE AGAIN (La Borrachita (I. F. Esperon) Moderately

Musical score for 'I'll Never Love Again' in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes: Bb7, Eb, Gdim, Eb7, C7, Bb7, Eb, Ab, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb. The lyrics are: 'I'll nev-er love a- gain if you for-get me My heart won't let me love some one new. I'll nev-er dream a- gain My heart is yours a- lone How could I go on dream-ing if each dream that we made were to sud-den-ly So be care-ful don't break it For if you ev-er should, darling, I nev-er fade in the blue. I'll nev-er thrill a- gain to some- one's could love a- gain (Fine) For what good would it do, it's you I'll miss. Kiss, (D.S.al Fine)

I LOVE YOU

Musical score for 'I Love You' in B-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: Bbm6, C7, F, Gm7, C7, F, D7, Bbm6, C7, F, A, Bb, E7, A, Gm7, C7, F, Bbm6, C7, C7, D7, G7, C7, Gm7, F. The lyrics are: 'I love you' Bums the A- pril breeze 'I love you' ech- o the hills. 'I love you' the gold- en dawn a- gree- As once more she sees daf- fo- dils. It's spring a- gain And birds on the wing a- gain start to sing a- gain The old mel- o- dy 'I love you' That's the song of songs, And it all be- longs to you and me.

JUNGLE DRUMS

Musical score for 'Jungle Drums' in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes: G, D7, G, D7, G, G7, C, Cm6, G, D7, G. The lyrics are: 'Jun- gle Drums, Through the black of night, Guid- ing me through the trop- ic maze, Send your mes- sage to me. Bring love's mes- sage to me. With their weird mel- o- dy. Chant- ing their mel- o- dy. 'You are mine' is the mes- sage they cry, 'I am thine long as stars light the sky.' Jun- gle Drums at your call I fly. To the pa- gan I love.

LAMP OF MEMORY, The (G. Curriel)

Moderato

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Right, a se-cret light is burn-ing, And through THE LAMP OF MEM-O-RY I
sleeps, It al-ways keeps re-turn-ing, The mag-ic that
see you back with me a-gain. It nev-er gain. Though your eyes shine for me in the night,
lights the past for me a-
That bright illumi-na-tion is my im-ag-in-a-tion tak-ing pi-ty on my
heart. So night and day, I have to play A-lad-din and let THE LAMP OF MEM-O-RY re-
store your love to me a-gain. May it keep burn-ing through-out e-ter-ni-
ty My con-sol-a-tion, THE LAMP OF MEM-O-RY.

MADE FOR EACH OTHER (Tu Felicidad) (R. Touzet)

Moderato

MADE FOR EACH OTH-ER, your heart and mine, MADE FOR EACH OTH-ER from one de
Once in a life-time love comes your way, Now is the right time, Let's make it
sign. Right from the mo-ment I saw you, I knew that I'd a-dore you! was
stay, 'Cause you're the one that I prayed for, The love that I
made for! My fate is planned a-round you, It had to be, this ro-mance of
ours. And long be-fore I found you, Your name and mine had been written in the
stars. MADE FOR EACH OTH-ER like sun and sky, We'll have each oth-er as years go
by, We'll share to-geth-er the dreams that you and I MADE FOR EACH OTH-ER!

MAGIC IS THE MOONLIGHT (Te Quiero Dijiste) (M. Grever)

MAG-IC IS THE MOON-LIGHT On this lov-ers, June-night
Can't re-sist their pow-er In this moon-lit hour
As I see the moon-light Shin-ing in your eyes;
Love be-gan to flow-er, This is Par-a-dise.
Liv-ing in the splen-dor, Of your kiss so ten-der,
make my heart sur-ran-der To your love 'di vine;
Mag-ic is the moon-light, More than an-y June-night,
Mag-ic is the moon-light

MIAMI BEACH RUMBA - (I. Fields)

Moderato

Gm D7 Gm

I start-ed out to go to Cu-ba, Soon I was at Mi-ami Beach.
Down where the or-ang-es are round-ed, Down where the win-ter days are warm,

D7 Gm

There, not so ver-y far from Cu-ba, *Gm* what a rum-be they teach!
I caught a hun-dred twen-ty pound-er, *F7* We danced in true Lat-in form.

F7 Gm

So I nev-er got to Cu-ba, But I got all its at-mo-
sphere, *D7 Gm Eb7* Why o-ven Yu-ba and his tu-be, They played a night right

Gm D7 Gm

here! I'll save Ha-va-na for ma-ny-a, *Gm* While I've heav-en in my
reach. *D7 Gm* I found the charm of old Ha-va-na In a rum-be at Mi-ami Beach.

MISIRLOU

(R. N. Roubanis)

Tempo di Beguine

Gm F6

You MI-SIR-LOU { Are the
Are a

Bb Eb7 D

moon and the sun light Fair-est one
dream of de-light In the night

D7

Old Tem-ple Bells are call-ing a-cross the sand
To an o-o-sis sprin-kled by stars a-bove

Gm

We'll find our Kis-ses an-swer-ing love's com-mand
Heav-en will guide us Al-lah will bless our love

Gm Eb7 D Gm

MI-SIR-LOU

MY SHAWL

(Ombo-Cugat)

Slow Rumba Fox Trot

Gm D7

In some Cu-ban town you stop watch-ing an old ma-ker of shawls.
He smiles thru his beard and spins hee-ven-ly dreams for ev-ry maid—

Gm

A quaint lit-tle man Whose gay col-ored ba-zaar stands near the
A shawl in his hand His call reach-es their hearts as they pa-

Gm D7

walls re-de. My shawl pret-ty la-dy try it on

Gm G7 C Gm

you Buy my shawl spun in ma-gic wish-es come

Gm D7 Gm

true It's glo-ry weaves a sto-ry of love dreams old time

Gm

now My shawl brings a ro-mance may-be for you.

NIGHTINGALE

(Cugat-Rosner)

Moderato

300

Am
NIGHT-IN- GALE, — as I lie on my pil- low, — I can hear you in the
I for- get all my sor- row, — as you ser- e-nade to —

Dm6 1. E7
wil- low — Sing- ing love- songs to the moon — NIGHT- IN-
mor- row —

2. E7 Am A7-9
— with a san- ti- men- tal tune — My loved one —
— must have sent you to cheer me; — My loved one — who is o- ver the
— sea. — NIGHT- IN- GALE, — tho; the night seems un- — and- ing, —
— I can hear the love she's send- ing — on the wings of mel- o- dy. —

NOCHE

(G. Ruiz) "Stork Club"

Moderato

F Dm Gm C+ F Ddim Gm7 C+
NO- CHE, — and your eyes so ex- cit- ing, — Ten- der lips so in-
vit- ing, The night that I first kissed you; — NO- CHE, —

C7 Gm7 C7
— and the spell we were un- der, — Can there be an- y won- der That
I could not re- sist you? — Moon- light, — and the thrill of your
kiss- es, — Taught me — what the mean- ing of bliss is, —
Dar- ling, — what a mem- o- ry this is
for- ev- er- more; My heart — was as light as a danc- er, —
When you gave me your an- swer and made my life so di- vine; —
NO- CHE, — now I know what the glow meant, —
That heav- en- ly mo- ment. — You whis- pered you're mine. —

NIGHT MUST FALL (Over All)

(X. Cugat)

Moderato

Evening sun goes to rest, Once and a-
breeze lends its charms and my
gain hear your call. Deep
shad-ows all a-round guard the love
that I've found. Sweet ro-mance gives con-
sent, we're con-tent NIGHT MUST FALL.

OUT OF THIS WORLD - (H. Arlen) "Out Of This World"

You're clear OUT OF THIS WORLD. When I'm look-ing at
you I hear OUT OF THIS WORLD The mu-sic that no
mor-tal av-er knew. You're right out of a book,
The fai-ry tale I read when I was so high. No arm-ored knight
out of a book Was more en-chant-ed by a Lo-re-
lei than I. Af-ter
wait-ing so long for the right time, Af-ter reach-ing so
long for a star, All at once, from the long and lone-ly
night-time And de-spite time, Here you are. I'd
cry OUT OF THIS WORLD If you said we were
through. So let me fly OUT OF THIS WORLD And
spend the next e-ter-ni-ty, or two with you.

POINCIANA (N. Simon)

QUIZAS, QUIZAS, QUIZAS (Perhaps, Perhaps, Perhaps) (O. Farres)

SIBONEY

Moderato

If you've been think in Ha- van- a - You have
When you think of Ha- van- a - You re-
heard a dream-y tune, If you've danced
call this dream-y tune.
in Ha- van- a - You've caught its fun- ny rhyth- m that
made your sen- ses stray, Night and day here's that
tan- ta- liz- ing mel- o- dy they play.
CHORUS
Si- bo- ney, that's the tune that they croon at you down Ha-
van- a way, Si- bo- ney, that's the
dance that they dance at the Ca- fé, And that
tune brings you dreams so it seems un- der- neath the
sil- ver moon, As they play Si- bo-
ney, ev- 'ry care will fade a- way. Pas- ci-
nat- ing, cap- ti- vat- ing, Si- bo- ney.

SOMOS DIFERENTES

(P.B. Ruiz)

Bolero

Ya me con- ven- cí que se- guir- los dos es im- po- si- ble,
De- bes de sa- ber que ni tú ni yo nos com- pren- de- mos,
que le voy ha- cer si al bus- car tu a- mor me e- qui- vo- qué. y es- te es el a-
rro- r que aho- ra con do- lor pa- ga- mos los dos. Te- ne- mos que olvi- dar- nos de este a- mor
por- que un amor a- sí no pue- de ser Si so- mos di- fe- ren- tes ya lo ves
es- ta ver- dad des- tro- za el co- ra- zon. Hoy te di- go a- dí- os me a- le- jo de tí se- re- na-
men- te to- do es por de- más, no lo qui- so Dí- os so- mos di- fe- ren- tes.

STARS IN YOUR EYES

Tempo di beguine

304

I see STARS IN YOUR EYES When my
 Stars leave the skies But the
 lips beg your lips to sur- ren- der,
 night still is bright in their splen- dor,
 STARS IN YOUR EYES When we
 Deep in your eyes Love- ly
 kiss and you whis- per you're mine.
 stars still con- tin- ue to shine.
 No mat- ter what dawn may bring, No mat- ter what you may say,
 There's al- ways one lit- tle thing, That al- ways gives you a way,
 STARS IN YOUR EYES make me
 thrill with a thrill, oh, so ten- der,
 I re- al- ize Love is
 ours by the STARS IN YOUR EYES.

STRANGE ENCHANTMENT

(Hollander) "Man About Town"

Strange en- chant- ment } fills the moon- rise, There's a
 lies in your eyes Say- ing
 breeze like san- dal- wood and wine. please, to night be
 "Please, oh mine. When the moon has gone In the
 blue. and we go wan- der- ing a- part.
 Dar- ling I'll be dream- ing of this mo- ment
 With a strange en- chant- ment in my heart.

TABOO

Moderato (with pronounced rhythm) Fox trot

Em E7 Am J B+ J Em
 "TA - BOO, TA - BOO, Re - mem - ber she is - n't for you." "TA
 BOO, TA - BOO, There's some-one that you're promised to." I knew
 that this was true. But
 I re-plied By hold-ing her close-er to me; And then I
 cried, Oh! Why should such hap-pi - ness be: TA - BOO, TA -
 BOO, TA - BOO, TA - BOO?

(G. Ruiz)

TENTACION

Al do-ler me tu ausen-cia por tu i-ma-gen sus-pi-ro
 Cuan-do be-so o-bra-bos cas yo pro-mu-cio tu nom-bre
 y en mis sue-ños te mi-ro co-mo frágil vi-sión.
 y en el len-cio mal-di-go
 es-ta cruel ten-ta-ción. Yo no tan-go la cul-pa de lle-var-te tan
 den-tro de que mi pen-sa-mien-to no se a-par-te de
 ti. Y por e-so te pi-do con el al-ma ren-di-da
 que me qui-tee la vi-da o me di-gas que sí.

THANKS FOR THE DREAM (Mi Sueño Azul)

(Cugat-Gonzales, Jr.)

THANKS FOR THE DREAM, it was love-ly;
 There were your arms trapped a-round me,
 THANKS FOR THE DREAM, it was sweet;
 There was my heart at your feet;
 Then I a-woke, call-ing your name,
 Cry-ing for you, won-der-ing who put out the flame;
 Though it would seem you de-ceived me,
 THANKS FOR THE DREAM. thanks just the same.

Time Was

306

TIME WAS, { When we had fun on the schoolyard swings When we exchanged gradu-
 { When we wrote love letters in the sand Or lingered o-ver our
 a - tion rings One love-ly yes - ter - day. day
 cof - fee and? Dre aming the time a -
 Pic - nics and hayrides and mid - win - ter sleighrides and nev - or a - part
 Hikes in the coun - try And there's more than one tree On
 which I've a place in your heart. Darling, ev - ry to mor - row will be complete
 If all our mo - ments are half as sweet As all our TIME WAS then.

TONY'S WIFE

Moderato

TO- NY'S WIFE, the { boys in He- va - na love } TO- NY'S WIFE, { A- they're
 fel- las are fools a- bout }
 round the Ca- ba - na of { TO- NY'S WIFE { they sing in e man- er that's
 fight- in' their duels a- bout } but To- ny's too la- zy to
 rare - care - When she plays on her gui- tar, How they
 come from near and far, oh My oh me she gives 'em a shak- in' up
 You should see the homes that are break- in' up, Gosh oh gee a
 man would sur- ren- der his life For TO- NY'S WIFE.

TWO HEARTS THAT PASS IN THE NIGHT

Two hearts that pass in the night, in the mag- ic- al
 join in a glance and dis- cov- er ro-
 light of the moon, know- ing how soon night is gone.
 man- ces are made on- ly to fade with the dawn.
 So for an hour you were mine, and my heart was a-
 glow with a pow- er be- yond di- vin- ing.
 Two hearts have tast- ed de- light Must they al- ways be
 lone- ly, a- las, Two hearts that pass in the night?

WHAT A DIFF'RENCE A DAY MADE

Slowly

What a diff-'rence a day made, — Twen-ty four lit-tle ho-urs, —
 There's a rain-bow be-fore me, —
 Brought the sun and the flow-ers, — Where there used to be rain.
 Skies a-bove can't be storm-y — Since that mo-ment of —
 My yes-ter-day was blue dear, — To-day I'm part of you dear, —
 My lone-ly nights are thr-dear, — Since you said you were mine. — bliss: That thrill-
 ing —
 kiss It's heav-en when you, — Find ro-mance on your men-u. —
 What a diff-'rence a day made, — And the diff-'rence is you.

WHERE ARE YOU NOW (Prisionero Del Mar)

Moderato

WHERE — ARE YOU NOW By the dawn's ear-ly gleam? — Tell my lone-ly heart
 Warm — was your brow And your lips were so red, — I was yours from my
 where do you dream? — Won-der where you are now.
 heart to my head, — Won-der where you are now. Night —
 — af-ter night in my room, — In the gath-er-ing gloom — How the beat of your
 heart haunts me; You — don't know how deep-ly, dar-ling, I care, —
 — Don't know how much I want to be there — With you, where you are now.

WITHOUT YOU

Moderato

I'm so lone-ly and blue, — when I'm WITH-OUT YOU, —
 At the close of the day — When —
 — I don't know what I'd do, — sweet-heart, WITH-OUT YOU. —
 — And my heart kneels to pray, — I pray a-bout you. —
 — The joy and tears that love en- dears would have no mean-ing, —
 — You take a star and lead it far a-way from heav-en, —
 — If I did-n't have you. — to keep me dream-ing. —
 — And a star will be lost —
 — As I'm lost, WITH-OUT YOU.

YOU ARE EVERYTHING TO ME - (M. Sanchez)

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You are ev-'ry-thing to me, My whole life is you.
 Take my heart and soul from me, What more can I give?
 You are ev-'ry-thing to me, My heav-en come true Dar-ling,
 If you left me there would be No C
 you are there in my ev-'ry pray'r With each
 breath that I take, A-sleep or a-wake, I am yours.
 rea-son to live. There's no love so true As my love for you.
 You're my guid-ing star, You are ev-'ry-thing to me.

YOU CAME A LONG WAY FROM ST. LOUIS -(J.B. Brooks)

You came a long way from St. Lou-is
 You climbed the lad-der of suc-cess. I've seen the town and coun-try
 You broke a lot-ta hearts be-tween. I've met a gang of gloom-;
 cars that were parked out in front of your fan-cy a-dress.
 guys who were do-in' all right till you came on the scene.
 You blew in from the mid-dle West, and cer-tain-ly im-pressed
 the po-pu-la-tion here-a-bouts, Well, ba-by I got news for you
 I'm from Mis-sou-ri, too So nat-ur-ly I
 got my doubts, You got them drop-pin' by the way-side
 A feel-in' I ain't gon-na know. You came a long way from St.
 Lou-is, but ba-by, you still got a long way to go.

YOU BELONG TO MY HEART (Solamente Una Vez) (A. Lara)

309

Bb7 Eb Edim Bb7

YOU BE-LONG TO MY HEART now and for ev-er;
this, do you re-mem-ber?

F# Bb+ Eb

And our love had its start not long a-go We were
And your eyes threw a kiss when they met mine; Now we

Gm Edim Bb7

gath-er-ing stars while a mil-lion gui-tars played our love song;
own all the stars and a mil-lion gui-tars are still play-ing;

1. Eb Bb7 Eb

When I said "I love you," ev-'ry beat of my heart said it
Dar-ling, you are the song and you'll

too. 'Twas a no-ment like al-ways be-long to my heart.

YOU, SO IT'S YOU! (Brown-Brent) "Holiday In Mexico"

Dm6

You, So It's You! When you came in the door, I knew I'd

Eb9 D9 D7 Gm6

seen you be-fore be-side me, You, So It's

Gm7 Gm6 Eb Gm F7

You! When you start-ed to stare, my heart said "be-ware" in-

D Gm7 Gm6 C+ F

side me, We met be-fore in my im-ag-i-na-tion,

Gm C7 F Gm6

Your lips were warm our kiss was new! I can't af-ford

A7 D Dm6 E7

this fas-ci-na-tion Now that I'm face to face with

A7 Dm6

you! You, So It's You! Like a

A7 Dm

ghost from the past, you're hold-ing me fast to you! I can't get a-way,

Gm Dm F# A7

Don't want to leave, Just want to stay, with my heart on your

Dm A7-9 Dm

sleeve. You, You, So It's

Gm6 A7 Dm

You! Yes, it's you!

YOURS till the stars have no glo-ry! YOURS till the
birds fail to sing! YOURS to the end of life's sto-ry,
This pledge to you, dear, I bring! YOURS in the
gray of De-cem-ber Here or on far dis-tant shores!
I've nev-er loved an-y one the way I love you! How could
I? Then I was born to be just YOURS

LATIN AMERICAN TUNES--SAMBAS

BRAZIL - Brazilian Samba - Mod^{to} (BMI) Eng. W: S. K. Russell M: Ary Barroso

Bra-zil Where hearts were en-ter-tain-ing June,
We stood be-neath an am-ber moon And soft-ly
mur-mured "Some-day soon" We kissed and clung to-
geth-er, Then To-mor-row was an-oth-er day
The morn-ing found me miles a-way With still a
mil-lion things to say Now
When twi-light dims the sky a-bove, Re-call-ing
thrills of our love, There's one thing I'm cer-tain of;
Re-turn I will To
old BRA-ZIL.

COME TO THE MARDI GRAS (Nao Tenho Lagrimas) - (M. Bulhoes)

I heard them sing:
We watched the moon

COME TO THE MAR- - DI GRAS.

It was Ri- o in Spring,
Like a paint-ed bal-loon,

Time for Kar- di Gras!
At the Kar- di Gras.

I saw her
Per-formance was

there, Con- fet- ti in her hair
ours be- neath Bra-zil-ian stars,

Swept a- long by the throng,
Love is there in the sit

Wasn't long 'til we met
ev- ry- where that you are,

Then we kissed, my heart best fact-
I take your sweet-est dreams for two

er, fast- er than a car- ta- net
come true. COME TO THE KAR- DI- GRAS.

1. C 2. C

Cuanto Le Gusta

Bright Tempo

Cuan - to le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, le

gus - ta, le gus - ta, Cuan - to le gus - ta, le gus - ta, le gus - ta, le

CHORUS

gus - ta, le gus - ta, le gus - ta. We got - ta get go - in', Where we go - in? And

what are we gon - na do? We're on our way to some - where, the

three of us and you, What'll we see there, Who will be there,

What'll be the big sur - prise? There may be se - ño - ri - tas with

dark and flash - ing eyes, We're on our way, Pack up your

pack, And if we stay, we won't come back

How can we go, we have - n't got a dime,

But we're go' in, And We're gon - na have a hap - py time.

TICO-TICO

Bright Samba Tempo

312

Oh TI- CO- TI- CO tick! Oh TI- CO TI- CO tock!— This TI- CO-
I've got a heav-y date— a tête- a- tête at eight,— so speak, oh

TI- CO he's the cuck- oo in my clock. And when he says: "Cuck-oo!"— he means it's
TI- CO, tell me is it get-ting late? If I'm on time: "Cuck-oo!"— but if I'm

time to woo;— It's "Ti- co- my time" for all the lov- ers in the
late, "Woo-woo!"— The one my

block. heart has gone to may not want to wait! For just a

bir-die, and a bir- die who goes no- where, He knows of

ev- 'ry Lov- ers Lane and how to go there; For in af-

fairs of the heart— my Ti- co's ter- ri- bly smart,— He tells me:

"Gent-ly, sen-ti-ment-'ly at the start Oh- oh, I hear my lit-tle TI- CO-TI- CO

call-ing, Be-cause the time is right and shades of night are

fall-ing. I love that not- so- cuck- oo cuck- oo in the

clock: TI- CO- TI- CO- TI- CO- TI- CO- TI- CO tock. —

DONDE ESTAS CORAZON

moderato

Oh! where are you my heart?— For you throb- bing is still—

— Since our Fete bade us part,— Life is emp- ty and chill.—

I am long- ing to cry,— But the tears will not start.—

Our deep love on- ly Death could de- ny! Oh where are you my heart?

DREAM TANGO (Tango du Reve)

(E. V. Malderen)

The night is end-ing, And with it bland-ing, Comes Ar-gen-ti-ne's mel-o-while we are sway-ing, A-round us play-ing, The day-light dy, Kiss me good-night, Sweet-heart, For with the dam-ling we must part-breaks upon our bliss, Dreamy Tan-go mu-sic seems, At such an hour as this, Like per-fume of a kiss. Tan-go of dreams, sweet As kisses of love, When two are sigh-ing, And moon's a-bove, Ten-der, mel-o-di-ous, To our hearts you're call-ing, In tones ap-peal-ing, Your spell re-veal-ing, In dreams of love.

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HOUR OF PARTING, THE - (M. Spoliansky)

Moderato

Love, the hour of part-ing is near, And in my heart I can hear The song we heard when I met you. Love, it was a night of ro-mance That all be-gan with a dance I never will for-get, A dream-y tan-go I still hear them play-ing. Ten-go they played while we two were say-ing, Love, we know that love can not die. But now we're say-ing Good-bye, The part-ing hour is here.

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JALOUSIE (Jealousy)

(J. Gade)

Lento

We have had a long go of love and Your And Your eyes give the an answer in dream- That soft word your cruel lips will never say, lend, to make me be- love. When your eyes just de-ceive And it's on-ly the Love go you Love

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ROSITA

(P. Du Pont)

Andante Moderato

Sweet girl of my dreams — hear my song I in-lore you,
Soul of my soul, — hear my gay ser-e-nade,
Deep in my heart — I will al-ways a-dore you,
I'll love but you, — my Ros-i-ta for aye.

TU SAIS (You Know) (Walter-Weslyn)

Tempo di Tango

You say there's nothing more en-trancing Than when to-gether we're ro-
Je t'a-dore et je te re-dou-te Ton char-me m'a-ti-re et m'en-
manc-ing; You say you love to have me near you To com-fort and to
vou-te; Je me don-ne l'ame en de-rou-te, Tu me pas-se-das
cheer you. A gen-tle look some-times you give me,
tou-te. Ta voix qui mur-mure et qui chan-te,
But are you on-ly flirt-ing with me? Why is it that you al-ways
Se fait langou-reuse et tou-chan-te? En l'in-oc-cu-tant mon coeur s'en-
thrill me so? Why is my love-light a-glow? You know!
chan-te? Et je crois a ton a-mour? tou-jours!
You know my mur-mured words so ten-der, Mean love that's ev-er
Tu sais les mots ca-lins et ten-dres, Ceux qui me font re-
true; You know I want you to sur-rend-er
ver; Les mots que je de-sire en-ten-dre,
As sweet-hearts al-ways do. You know I want your arms a-
Tu sais bien les trou-ver. Tu sais au-si qu'il faut se
bout me, To hear you say you'll nev-er doubt me,
tai-re, Pour ne pas trou-bler le mys-te-re,
And that you can-not live with-out me; You know I love but you.
Qui nous fait ou-bli-er la ter-re; Tu sais si bien m'ai-mer.

Soft-ly, as in a morn-ing sun-rise, The light of love comes
Flam-ing with all the glow of sun-rise, A burn-ing kiss is
steal-ing In-to a new born day, oh! For the pas-sions that
seal-ing The vow that all be-tray. thrill love And lift you high to heav-en, Are the pas-sions that
kill love And let you fall to hell? So ends each sto-ry.
Soft-ly, as in an eve-ning sun-set, The light that gave you
glo-ry Will take it all a-way!

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TWO SPARKLING EYES (O. Strock)

Two spark-ling eyes now look at me With ar-dor glow-ing;
I know I nev-ar can for-get Their flash-ing splan-dor;
Two spark-ling eyes look fan-dar-ly With all the ma-gic light of love!
I know I nev-ar will re-gret They prom-ise love and life to me.
When two dark eyes look in-to mine With ra-ture Their sweet sur-
can-not dis-guise show-ing, They bring the glo-ry as they shine of
re-der, I'm sure that in those spark-ling eyes there
heav-ny light a-boves! rests my des-ti-ny.

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LATIN AMERICAN TUNES—MISCELLANEOUS

BARCELONA

(T. Evans)

Lively

I'll mar-ry the Belle of Bar-ce-lon-a, I like it so well in Bar-ce-lon-a,
In beau-ti-ful Spain, I think it's in Spain. There ev-ry-where
That's where I'll re-main, I guess I'll re-main.
night I'll ser-e-nade her, I've bought a sec-ond hand gui-
tar, If to e-lope I can per-suade her, We'll take a
long her fa-ther's car. I'll mar-ry the Belle of Bar-ce-lon-a,
She loves me I know, For I told her so.

CHIAPANECAS - (M. V. DeCampo)

Ch (Allegro) **Bb7** (Clap hands)

Ma- sic means joy, so clap hands! Each girl and
Let's all be gay and clap hands! Let's dance a-

1 Eb **5 Eb** (Clap hands)

boy now clap hands!
way and clap hands.

Ab C7 Fm Eb Bb7

While there's mu- sic, there's ma- gic While there's
tend at last love has found me While there's your

Bb Bb7

ma- gic, there's love-light In this love-light my heart has a
arms are a- round me, And the dream ends the dream and the

1 Eb 12 Eb Bb7 Eb Bb7 Eb

chance To pre- dance, While there's mu- sic there's sweet ro- mance.

EL RANCHO GRANDE (Ramos-Uranga)

Moderato **C7**

I love to roam out yon- der, Out where the Buf- falo wan- der,

Free as the Rag- le fly- ing, I'm rop- ing and a- ty- ing I'm

rop- ing and a- ty- ing. Give me my ranch

and my cat- tle, Far from the greet cit- y's

rat- tle, Give me a big herd to bat- tle,

For I just love herd- ing cat- tle.

GAY RANCHERO, A - (J.J. Espinosa) "A Gay Ranchero"

C **G7** **C** **A7** **Dm** **G7** **C**

A Gay Ran- cher-o, a cab- al- ler-o Can al- ways

find some- one to pet A sen- or- it- a, a sweet Pe-

pi- ta Her oth- er loves will soon for- get If he's in-

sis- tent and she's not dis- tant The sen- or- it- a

will con- fess Her Gay Ran- cher- o, her cab- al-

ler- o Need on- ly ask and she'll say yes.

LADY OF SPAIN

(T. Evans)

Moderato con spirito

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Le- dy of Spain, I a- dore you.
I'm ap- peal- ing

Right from the night I first saw you,
Why should my lips be com- peal- ing

My heart has been yearn- ing for you;
All that my eyes are re- veal- ing?

What else could an- y heart do?

Spain, I love you!
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MY TOREADOR (El Relicario)

(J. Padilla)

One sun-ny sum-mer day I was id-ly stroll- ing on the cal- le'
And met my he- ro, My ca- bal- le- ro, As proud as Ne- ro, My to- re-
dor! He smiled dis- creet- ly And bowed so neat- ly
He won com- plete- ly My heart a- way. Then at my
feet, with gal- lant- ry charm- ing He spread his cloak with ap-
ture dis- arm- ing And hum- bly kneel- ing With ten- der feel- ing And gaze ap-
peal- ing Made bold to say: "Ah, Ma- de- li- na, fair se- no-
ri- na, I beg of you on my cloak of blue Press your dain- ty
shoe! Your foot- print clear dear I'll ev- er wear dear
Till life is through, For a to- ken true that I love but you!"

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MY ADOBE HACIENDA

(Massey-Penny) Moderately

In MY A-DO- BE HA- CI- EN- DA There's a touch
 of Mex- i- co, Cac- tus love- li- er than
 orch- ids Bloom- ing in the pa- ti- o,
 Soft des-ert stars and the strum of gui- tars, Make ev- 'ry
 eve- ning seem so sweet, In MY A-DO- BE HA- CI-
 EN- DA Life and love are more com- plete.

VALENCIA

(J. Padilla)

Moderato

Va- len- cia! In my dreams it al- ways
 seems I hear you soft- ly call to me Va- len- cia!
 Where the or- ange tree for- ev- er scent the breeze Be- side the
 sea. Va- len- cia! In my
 arms I held your charms Be- neath the blos- soms high a- bove
 You loved me: In Va- len- cia long
 to Coda
 so we found our Par- a- dise of Love! In a mag- ic dream
 mem- 'ry I see you a- gain In that old town far a- way Be
 neath skies of Spain That ci- ty of ten- der ro- mance- es, So
 shy were your glanc- es And swift as the sun- shine that danc- es
 Though the Or- ange Grove. To Coda
 love!

BIRD IN A GILDED CAGE, A-(H. Von Tilzer) "Ringside Maisie"

She's on- ly a bird in a gild- ed cage, A beau- ti- ful
 ight to see, You say think she's hap- py and free from
 care, She's not, though she seems to be 'Tis
 sad when you think of her wast- ed life, For youth can- not
 mate with age, And her beau- ty was sold for an
 old man's gold, She's a bird in a gild- ed cage.

BLESS 'EM ALL (Hughes-Lake-Stillman) Brightly

BLESS 'EM ALL, BLESS 'EM ALL, The long and the
 short and the tall; Bless all the ser- geant's we have to o-
 bey, Bless all the corp'- rals who drill us all day, 'Cause we're
 say- ing good- bye to them all, As back to the
 bar- racks they crawl; No ice- cream and cook- ies for
 flat foot- ed reek- ies. So cheer up, my lads, BLESS 'EM ALL!

BRIGHT EYES (Motzan-Jerome)

Bright eyes, { I know you so well, } Bright
 { they give me a thrill, }
 eyes { what se- crets you tell I can't be-
 { just say what you will. There is a
 1. lieve' a word you say, Your eyes are trai- tors, they
 2. give you a way. mean- ing you can- not dis- guise
 in your bright eyes.

By The Beautiful Sea

322

Marcia

By the sea, by the sea, by the beau-ti-ful sea, — You and I, you and I, oh! how
hap-py we'll be, — When each wave comes a- roll- ing in, We will duck or
swim, And we'll float and fool a- round the wa- ter, O- ver and un- der, and then up for air, —
— Pa is rich, Ma is rich, so now what do we care? I love to be be-side your
side, Be- side the sea, be- side the sea- side, — By the beau-ti- ful sea. —

COME, JOSEPHINE IN MY FLYING MACHINE

Come Jo- seph- ine, in my fly- ing ma- chine, Go- ing up she
goes! up she goes! Bal- ance your- self like a bird on a
beam, In the air she goes, there she goes! Up,
up, a lit- tle bit high- er. Oh, my! the
moon is on fire. — Come, Jo- seph- ine in my fly- ing ma-
chine, Go- ing up, all on, 'Good bye!'

CURSE OF AN ACHING HEART, THE (A. Plantadosi)

Moderato

You made me what I an- to- day, I hope you're
sat- is- fied, You dragged # and dragged # me
down un- til My soul with- in me died, You've
shat- tered each and ev- 'ry dream, You fooled me
from the start, And though you're not true, May
God bless you, That's a the curse of an ach- ing heart.

DADDY, YOU'VE BEEN A MOTHER TO ME (F. Fisner) *Value moderate*

Dad-dy, dear old dad-dy, You've been more than a
dad-dy to me, You might have gone with the boys on 'ry
night, You gave them up just to bring me up right
Dad-dy, dear old dad-dy, Way up
above she can see, You were more than a dad, You're the
best friend I've had; Dad-dy, you've been a moth-er to me.

DAUGHTER OF ROSIE O'GRADY, THE - (W. Donaldson)

She's the daugh-ter of Ro-sie O' Grad-y,
reg-u-lar old fash-ioned girl She is-n't craz-y for
dia-mond rings, Silk-ens and sat-ins and fan-cy
things; She's just a sweet lit-tle lad-y, And when you
meet her you'll see Why I'm glad I caught her, the
daugh-ter of Ro-sie O' Gra-

DEAR OLD GIRL

T'was a sun-ny day in June, And the birds were all in tune, When the
And you were a faith-ful wife, through the chang-ing scenes of life, Till the
preach-er said the words that made us one, Mas-ter said your work on earth was done.
Dear Old Girl, the rob-in sings a-
bove you, Dear Old Girl, it speaks of how I love you, The
blind-ing tears are fall-ing, As I think of my lost pearl, And my
brok-en heart is call-ing, Call-ing for you, Dear Old Girl.

Moderately

Gang That Sang Heart Of My Heart, The

Heart of my heart I love that mel-o-dy Heart of my heart brings
back a mem-o-ry When we were kids on the corner of the street Oh! how we
sang ev-'ry-time the gang would meet. Heart of my heart meant friends were dear-er
then Too bad we had to part, I know a tear would glisten if
once more I could listen to The Gang That Sang Heart Of My Heart.

HINKY DINKY PARLAY VOO (Dubin-McHugh)

Moderate

What has be-come of 'Hin-ky Din-ky Par-lay
Voo? What has be-come of 'Hin-ky Din-ky
Par-lay Voo? May-be she still is
true to you and true to the rest of the arm-y, too.
'HIN-KY DIN-KY PAR-LAY VOO'

HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM-(W. Donaldson)

How 'ya gon-na keep 'em, down on the farm, Af-ter they've seen Pa-
ree? How 'ya gon-na keep 'em, a-way from Broad-way, Jazz-in' a-roun',
and paintin' the town? How 'ya gon-na keep 'em, a-way from haro?
That's a mys-ter-y. They'll nev-er want to see a rake or plow,
And who the deuce can par-ley-vous a cow? How 'ya gon-na
keep 'em down on the farm, Af-ter they've seen Pa-ree?

IF I HAD MY LIFE TO LIVE OVER

(Vincent-Tobias-Jaffe)

IF I HAD MY LIFE TO LIVE O- VER And
I'd meet you when school-days were o- ver

I'd do the same things a- gain I'd still want to
walk thru the lanes that we knew

1. G7 E7 F A7 1. Dm7
room Near the place we called home Where my hap- pi- ness nev- er would

1. G7 2. Dm Cdim
and IF I HAD MY LIFE TO LIVE

C A7 Dm G7 C
O- VER I'd still fall in love with you.

IF I WAS A MILLIONAIRE (G. Edwards)

I'd buy up ever- y school- house in the na- tion, I'd
write up- on the blackboard big and clear, In- stead of one there will be two ve-

ca- tions, Each va- ca- tion six months twice a year, There
would-nt be no school when it was rain- ing, I'd let you stay at home when it was

fair, You'd have free so- da foun- tains, Say I'd
build you ice- cream moun- tains If I was a mil- lion a- ire.

IN MY MERRY OLDSMOBILE

(G. Edwards)

Tango di Valse

Come a way with me Lu- cile In my mer- ry
church well swift- ly steal, Then our wed- ding

Olds- mo- bile Down the road of life we'll fly
bells will peal, You can go as

Au- to- mo- bubb- ling you and I. To the

far so you like with me, In my mer- ry

Olds mo- bile.

Tempo di Valse

In the good old sum - mer time, In the good old sum - mer
 time, Stroll - ing thro' the shad - dy lanes, With your
 ba - by mine; You hold her hand and she holds
 yours, And that's a ve - ry good sign That she's your
 toot - sey woot - sey in the good old sum - mer time.

IN THE SHADE OF THE OLD APPLE TREE (E. Van Alstyne)

In the shade of the old ap ple tree, Where the
 hear the dull buzz of the bee, In the
 love in your eyes I could see, When the voice that I
 bloo - soms as you said to me, With a heart that is
 heard, like the song of the bird, Seem'd to whis - per sweet mu - sic to
 me, I could true, I'll be wait - ing for you, In the
 shade of the old ap - ple tree.

It's A Sin To Tell A Lie

Waltz moderato

Be sure it's true when you say "I love you," It's a sin to
 tell a lie. Mil - lions of hearts have been bro - ken,
 Just be - cause these words were spo - ken. I love you, yes I do, I love
 you. If you break my heart I'll die So be sure it's
 true when you say "I love you" It's a sin to tell a lie!

I Used To Love You

Moderato (not fast)

I Used To Love You but it's all o-ver All o-ver now You know it's
 all o-ver town that you threw me down, But you should - n't let
 that kind of stor-y go round. For you've had your chance, and now it's all
 o-ver I'll get a-long some-how, Now there are things that you did I
 used to for-give, But you'll never change just as long as you live.
 I used To Love You, but it's all o-ver, All o-ver now.

I'VE LOST ALL MY LOVE FOR YOU - (Akst-Plantadosi)

I've lost all my love for you The
 one bit of joy I knew, A
 play-thing was all that you want-ed me for, I
 cried till my heart could-n't cry any more. I
 gave you the best of my years And
 you paid me back with tears Re-
 venge may be sweet af-ter all I've gone thru, But
 why should I hurt you, What good will it do? I
 could make you cry but I'll just say good-bye I've
 lost all my love for you.

Tempo di Valse

I won - der who's kiss - ing her now. Won - der who's
 teaching her how, Won - der who's look - ing in - to her eyes
 Breath - ing sighs, tell - ing lies. I won - der who's buy - ing the wine
 For lips that I used to call mine, Won - der if she ev - er
 tells him of me, I won - der who's kiss - ing her now.

K - K - K - Katy

Moderato

Jim - my was a sol - dier brave and bold, Ka - ty was a
 Jim - my with the girls was just a gawk, Stut - tered ev - 'ry
 maid with hair of gold. Like an act of fate, Kate was stand - ing at the gate
 time he tried to talk. Still that night at eight. He was there at Ke - ty's gate
 Watch - ing all the boys on dress pa - rade. cry. K - K - K - Ka - ty, beau - ti - ful
 Stut - ter - ing to her this love sick
 Ka - ty, You're the on - ly g - g - g. girl that I e - dore. When the m - m - m -
 moon shines, O - ver the cow - shed, I'll be wait - ing at the k - k - k - kitch - en door.

MA (He's Making Eyes At Me)

Moderato

MA, he's mak - ing eyes at me. Ma,
 he's aw - ful nice to me! MA, he's al - most
 break - ing my heart. I'm be - side him, Mer - cy, let his
 con - science guide him! Ma, he wants to mar - ry me, Be my
 hon - ey bee. Ev - 'ry min - ute he gets bold - er,
 Now he's lean - ing on my should - er, Ma, he's kiss - ing me!

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Moderato

MEET ME TO - NIGHT IN DREAM LAND Un - der the
Come with the love light gleam ing In your dear

sil - vry moon MEET ME TO - NIGHT IN
eyes of blue

DREAM LAND Where love's sweet ro - ses bloom.

Meet me in Dream - land, sweet dream - y

Dream - land There let my dreams come true.

MOONLIGHT BAY

Moderato

tacet

We were sail - ing a - long On Moon - light

Bay, We could hear the voi - ces ring - ing,

They seemed to say "You have stol - en my heart,

Now don't go 'way!" As we

sang Love's Old Sweet Song, On Moon - light Bay.

H-O-T-H-E-R (A Word That Means The World To Me) (T. Morse)

Andante moderato

"M" is for the mil - lion things she gave me,

"O" means on - ly that she's grow - ing old, "T" is for the tears were shed to

save me, "H" is for her heart of pur - est gold,

"E" is for her eyes, with love - light shin - ing,

"R" means right, and right shall al - ways be, Put them all to - geth - er, they spell

"HOT - HER," A word that means the world to me.

HONEY'S LOVIN' ARMS

(J. Meyer)

Moderato

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I love your lov- in' arms, — They hold a world of charms, —
 I love you more each day, — When years have passed a- way, —

A place to nes- tle when I am lone- ly,
 You'll find my love be- longs to you on- ly,

1. A co- sy Mor- ris chair, — On what a hap- py pair, —

One ca- r-ss, — Hap- pi- ness, — Seems to bless my lit- tle Hon- ey,

'Cause when the world seems wrong, — I know that I be- long —
 Right in my Hon- ey's lov- in' arms.

MY LITTLE GIRL

(Von Tilzer)

Moderato

MY LIT- TLE GIRL, — You know I love you, — And I
 long for you each day — MY LIT- TLE GIRL, — I'm dream- ing
 of you, — Tho' you're man- y miles a- way. — I see the
 lone — down in the wild- wood, — Where you prom- ised
 to be true. — MY LIT- TLE GIRL — I know you're
 wait- ing, — And I'm com- ing back to you.

MY MAMMY

(W. Donaldson)

Slowly

Mam- my Mam- my The sun shines East, the sun shines West, But
 I've just learned where the sun shines best Mam- my Mam- my
 My heart strings are tang- led a- round Al- a- bam- y I see a
 com- in' sor- ry that I made you wait I see a com- in' —
 hope and pray I'm not too late Mam- my Mam- my I'd walk a
 mil- lion miles for one of your smiles Mam- my.

OH BY JINGO!

(Brown-Von Tilzer)

Moderate Swing Tempo

Oh, by Gee! by Gosh, by Gum, by Juv, — Oh! BY JIN- GO,
 can't you hear our love? — We will build for you a hut You will be our
 favorite hut, We'll have a lot of lit- tle Oh! by Gosh- lies, Then we'll put them
 in the fol- lies. By Jin- go said, by Gosh, by Gee, — By Jin- i- go,
 Please don't both-er me — So they all went a-way sing- ing Oh! by Gee, by
 Gosh by Gum, by Juv, by Jin- go, By Gee, you're the on- ly girl for me. —

OH! FRENCHY

(Ehrlich-Conrad)

marcia moderato

OH! FRENCH-Y, — OH! FRENCHY, FRENCH-Y, — Al- tho' your lan- guage
 is so new to me. When you say "Oui oui, la la,"
 "He means you and me, la la. — OH! FRENCH-Y, — OH! FRENCH-Y,
 FRENCHY, — You've won my love with your bray- er- y. — March on!
 March on! — With an- y girl you see, — But when you
 "la la la la la," OH! FRENCH-Y, save your "la la la's" for me. —

OH! WHAT A PAL WAS MARY

Valse moderate

Oh! what a gal was Mar- y, Oh! what a
 pal was she, — An an- gel was born on
 East- er morn, and God sent her down to me. —
 Heart of my heart was Mar- y, Soul of my
 soul di- vine, — Though she is gone,
 love lin- gers on, — For Mar- y old pal of mine. —

OH, YOU BEAUTIFUL DOLL (N. D. Ayer)

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Oh! you beau-ti-ful doll, — you great big beau-ti-ful doll —

Let — me put my arms a- bout you, I — could nev-er live wi-h-out you.

Oh! you beau-ti-ful doll, — You great big beau-ti-ful doll! — If you

ev- er leave — me, how my heart will ache, I want to hug — you but I

fear you'd break Oh! oh! oh! oh! Oh! you beau- — ti- ful doll!

ON A SUNDAY AFTERNOON (H. Von Tilzer)

Tempo di Valse

On a Sun- day aft- er- noon — In the mer- ry

month of June — Take a trip up the Hud- son or

down the bay, Take a trol- ley to Co- ney or Rock- a-

way, On a Sun- day af- ter- noon — You can see the

lov- er's spoon, — They work hard on Mon- day, But

one day that's fun day is Sun- day af- ter- noon. —

ON THE BANKS OF THE WABASH (P. Dresser)

Moderately slow

Oh the moon-light's fair to- night a- long the Wa- bash, From the

field there comes the breath of new mown hay — Thro' the

syc- a- mores the can- dle - lights are gleam- ing, On the

banks of the Wa- bash, far a- way. —

Tempo di Marcia

Over There

O-ver there, o-ver there, } Send the word, send the
 So pre- pare, say a prayr, }

word, { o-ver there, That the Yanks are com-ing, the Yanks are com-ing, The
 { to be ware, }

drums rum - tum-ming ev-'ry where We'll be o-ver, we're com-ing

o-ver, And we won't come back till it's o-ver o-ver there.

1. F₇ B_{b7} F₇ B_b Cdim Gm

2. F₇ Cdim C₇ F₇ B_b B_{b7} E_b G_{b7} F₇ B_b

PUT ON YOUR OLD GREY BONNET

(Wenrich)

Moderate

Put on your old grey bon-net with the blue rib-bon

on it, While I hitch old Dob-bin to the shay,

And through the fields of clo-ver, We'll drive up to

Do-ver on our gold-en Wed-ding day.

C D7 G7 C E7 Am F C D7 G7 C

RAGGING THE SCALE (E.B. Claypoole)

Moderate swing tempo

G A D G C A E7 A Bb7 b-A7 G D G C

Ab7 G7 C G D7 G7C 2. Fine

G7C Fine

G7 C Cdim C C7 F7 Cdim

C G7 C Cdim C

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

33.

Rock-a-bye your ba-by with a Dix-ie mel-o-

dy; When you croon, croon a tune, - from the heart - of

Dix- ie. Just hang my cra-dle, Mam-my mine, -

Right on that Mas-on Dix-on Line - And swing it

from Vir-gin-ia, to Ten-nes-sie with all the love that's in - yer.

"Weep no more my la-dy," sing that song a-gain for

me; And "Old Black Joe," - just as the - you had - me on your

knee; A mil-lion ba-by kiss-es I'll de-liv-er,

The min-ute that you sing the "Swan-ee Riv-er," Rock-a-bye your

rock-a-bye ba-by with a Dix-ie mel-o-dy.

School Days

Valse moderato

School - days, school - days, dear old gold - en rule - days

Read-in' and 'rit - in' and 'rith - me - tic, Taught to the tune of a bick - 'ry

stick, You were my queen in cal - i - co, I was your

bash - ful bare - foot beau, And you wrote on my slate,

love you, Joe; When we were a coup-le of kids.

SMILES

Moderato

There are smiles that make us hap - py, there are
 smiles that make us blue; There are smiles that
 steal a - way the tear - drops as the sun - beams steal a - way the
 dew; There are smiles that have a ten - der mean - ing that the
 eyes of love a - lone may see, and the smiles that
 fill my life with sun - shine are the smiles that you give to me.

SMILE, SMILE, SMILE!

Tempo di Marcia

Pack up your trou - bles in your old kit - bag, And
 smile, smile, smile, While You've a lu - ci - far to
 light your fag, Smile, boys, that's the style.
 What's the use of wor - ry - ing? It nev - er
 was worth while, so Pack up your trou - bles in your
 old kit - bag, And smile, smile, smile.

SWEET ADELINE

Andante (Slowly, with expression)

In the eve - ning when I sit a - lone a - dream - ing Of days gone
 pic - ture that in fan - cy oft ap - pear - ing Brings back the
 by, love, to me so dear, There's a near; It is then I wonder where you are, my
 time, love, when you were
 dar - ling, And if your heart to me is still the same, for the sigh - ing wind and night - ingale a -
 sing - ing Are breath - ing on - ly your own sweet name.
 Sweet A - del - ine, My A - del - ine, At night, dear heart, For you I pine; In all my
 dreams Your fair face beams, You're the flower of my heart Sweet A - del - ine.

SWEET ROSIE O'GRADY (M. Nugent)

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Musical score for 'Sweet Rosie O'Grady' in 2/4 time. The melody is written on a single staff with a treble clef. The key signature has one flat (Bb). The tempo/style is 'Valse'. The lyrics are: Sweet Rosie O'Grady, my dear little Rose, she's my steady lady, most everybody knows, and when we are married, how happy we'll be; I love sweet Rosie O'Grady, and Rosie O'Grady loves me. Chords are indicated above the staff: Eb, F7, Bb, F7, Bb, F7, Bb, F7, Bb, Eb, F7, Bb, Eb, D7, Gm, C7, Bb, Gm, C7, F7, Bb.

TAKE ME BACK TO NEW YORK TOWN (H. Von Tilzer)

Musical score for 'Take Me Back to New York Town' in 2/4 time. The melody is written on a single staff with a treble clef. The key signature has one flat (Bb). The tempo/style is 'Valse'. The lyrics are: Take me back to New York town, New York town, New York town, There's where I long to be, With the friends so dear to me, Con-ey Island down the bay, And the lights of old Broadway, Herald Square I don't care any where New York town, take me there. Chords are indicated above the staff: C, Bdim, G7, Cdim, C, Cdim, G7, C, Bdim, G7, C, E7, F, D7, C, G7, C.

TA-RA-RA BOOM-DER-E (H.J. Sayers)

Brightly

Musical score for 'Ta-ra-ra Boom-der-e' in 2/4 time. The melody is written on a single staff with a treble clef. The key signature has one flat (Bb). The tempo/style is 'Brightly'. The lyrics are: Ta-ra-ra Boom-der-e, Ta-ra-ra Boom-der-e, Ta-ra-ra Boom-der-e, Ta-ra-ra Boom-der-e, Ta-ra-ra Boom-der-e, Ta-ra-ra Boom-der-e. Chords are indicated above the staff: Eb, Eb7, Eb, Eb7, Eb.

That Old Gang of Mine

Slowly

G♭ but I'd give the world to see THAT OLD GANG OF
 MINE I can't for- get that old quar- tette that
 sang "Sweet Ad- o- line" Good- by for-
 ev- er old fel- lows and gals, Good- bye for- ev- er old
 sweet- hearts and pals (God bless them) Gee but I'd give the
 world to see THAT OLD GANG OF MINE.

TRAIL OF THE LONESOME PINE, THE (H. Carroll) Moderato

In the Blue Ridge Mountains of Vir- gin- ia, On the trail of the lone- some
 pine In the pale moon- shine our hearts en- twine, Where she carved her name and
 I carved mine Oh! June, Like the moun- tains I'm blue Like the
 pine I am lone- some for you, In the Blue Ridge Mountains of Vir-
 gin ia On the trail of the lone- some pine.

WAITING FOR THE ROBERT E. LEE - (Gilbert-Mair)

Watch them shuff- lin' a- long See them shuff-
 lin' a- long Go take your best gal real pal, Go
 down to the lev- ee I said to the lev- ee and
 Join that shuff- lin' throug Hear that shuff-
 sic and song It's sim- ply great, mate,
 Wait- in' on the lev- ee, Wait- in' for the Rob- ert E. Lee.

Moderato Wait Till The Sun Shines Nellie

Wait 'till the sun - shines Nel - lie, When the clouds go
drift - ing by, We will be hap - py Nel - lie, Don't
you sigh; Down lov - er's lane well
wan - der Sweet - heart you and I; Wait
'till the sun shines Nel - lie, Bye and bye.

Wedding Bells

Not a soul down on the cor - ner, That's a pret - ty oer - tain sigo, That
All the boys are sing - ing love songs, They for - got "Sweet A - de - line" Those
wed - ding bells are break - ing up — that old gang of mine. old gang of mine.
There goes Jack, there goes Jim, Down to lov - er's lane, Now and then we
meet a - gain, But they don't seem the same. Gee I get a - lone some feel - ing, When I
hear the church bells chime, Those wed - ding bells are break - ing up — that old gang of mine.

WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Incin. Blonde

So, what do you want to make those eyes at me, for, When they
fool a - round with me for?
don't mean what they say? They make me glad, — They make me sad, — They
make me want a lot of things I've nev - er had. You lead me on, and then you run a -
way, But, nev - er mind, I'll get you a - lone some night and then you'll
sure - ly find, You're flirt - ing with dy - na - mite, So what do you
want to make those eyes at me for, When they don't mean what they say?

339 WHEN YOU'RE A LONG, LONG WAY FROM HOME.-(Meyer-Lewis)

WHEN YOU'RE A LONG, LONG WAY FROM HOME, It makes you feel like you're a- lone. It's hard to find a pal that's true, That you can tell your troubles to. And when you send a let- ter home, Your moth-er's voice rings in your ears. And then you cross the I's with kiss- es, What a strange world this is, Then you dot- the I's with tears. You miss the love you've al- ways known. WHEN YOU'RE A LONG, LONG WAY FROM HOME.

When Your Old Wedding

Valse moderato

When your old wed- ding ring was new, and each dream that we dreamed came true, I re- mem- ber with pride how we stood side by side, what a beau- ti- ful pic- ture you made as my bride, E- ven tho' sil- ver crowns your hair, I can still see those gold ring-lets there, Love's old flame is the same as the day I changed your name, When your old wed- ding ring was new.

When You Wore A Tulip

Tempo di marcia

When you wore a tup- ip, a sweet yel- low tul- ip, and I wore a big red rose, When you ca- reed me, 'twas then Heav- en blessed me, what a ble- sing, no one knows. You made life cheer- ie, when you called me dear- ie, 'twas down where the blue grass grows, Your lips were sweet- er then jul- op, when you wore that tul- ip and I wore a big red rose.

WILL YOU LOVE ME IN DECEMBER? - (K. R. Ball)

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Ab Db Ab Eb7 Ab Db F7 Eb Eb7

Will you love me in De-cem-ber as you do in May, Will you

Eb7 Eb+ Ab

love me in the good old fash-ioned way? When my

Ab7 Db C F7

hair has all turned gray, Will you kiss me then, and say, That you

Ebm Ab Eb7 Fm Eb7 Eb7 Ab

love me in De-cem-ber as you do in May?

Yes Sir, That's My Baby

Moderato

Eb Edim Bb7

Yes, Sir, That's my Ba-by, No, Sir, Don't mean "May be" Yes, Sir,

Yes, ma'am, we've de-cid-ed No, ma'am, we won't hide it, Yes, ma'am

Fm Bb7 Eb 1. 2. Bb7 Bb7 Eb Bb7 Ab

That's my Ba-by now. By the way, By the way.

you're in-vit-ed now.

Cm7 F7 Bb7 Bb

When we reach the preach-er I'll say, Yes, Sir,

Edim Bb7 Fm Bb Eb

That's my Ba-by, No, Sir, don't mean "May-be" Yes, Sir, That's my Ba-by now.

YES! WE HAVE NO BANANAS

(Silver-Coin)

Fox Trot

C F C G7 C B7

YES! We have no ba-na-nas We have no ba

C7 C F Fm

na-nas to-day We've string beans and HOW-lions, the-

C B7 B

BAH-gees and scal-lions And all kinds of fruit and say

G7 C F C Cm7 C7 F

We have an old-fash-ioned to-MAH-to Long

G7 C F C G7

Is-land po-TAH-to But YES! we have no ba-

A7 D7 G7 C

We have no, ba-na-nas to-day.

1

Deep in the Heart of Texas

Bright F# Clap

The stars at night are big and bright' DEEP IN THE HEART OF

C7 Gm17 C7 C7 Clap C7

TEX - AS _____ The prair- ie sky is wide and high, DEEP IN THE

Gm17 C7 F F# Clap

HEART OF TEX - AS. _____ The sage in bloom is like per - fume,

C7 Gm17 C7 C7

DEEP IN THE HEART OF TEX - AS _____ Re - minds me of the

Clap C7 Gm17 C7 F Bbs° F

one I love DEEP IN THE HEART OF TEX - AS _____

Slowly

Don't Fence Me In

Oh, give me land, lots of land un-der star-ry skies a-bove

don't fence me in. Let me ride thru the wide o-pen

coun-try that I love, Don't fence me in. Let me be by my-self in the

eve-ning breeze. Lis-ten to the mur-mur of the cot-ton-wood trees.

Send me off for-ev-er but I ask you, please, don't fence me in.

Just turn me loose, Let me strad-dle my old sad-dle un-der-neath the wes-tern

skies. On my cay-use, let me wan-der o-ver yon-der till I see the moun-tains

rise. I want to ride to the ridge where the west com-menc-es

Gaze at the moon till I lose my sen-ses Can't look at hob-bles and I

can't stand fen-ces. Don't fence me in.

GOOFUS - (King-Harold)

Tempo di Ruba

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GOOFUS - (King-Harold)

Tempo di Ruba

I was born on a farm out in I-o-way, A
 Got a job but I just could-n't keep it long, The
 flam-ing youth who was bound that he'd fly a-way, I packed my grip and I
 lead-er said that I played all the mus-ic wrong, So I stepped out with an
 grabbed my sax-o-phones. Can't read notes, but I play an-y-thing by ear, I
 out-fit of my own. Got to- geth-er a new kind of or-ches-tree, And
 made up tunes on the sounds that I used to hear. # When
 we all played just the same goo- fus har- mon-y, And
 I'd start to play folks used to say, *Sounds a lit-tle Goo-fus to me!
 I must ad-mit we made a hit, Goo- fus has been luck-y for me!

I'M AN OLD COWHAND - (J. Mercer) "Rhythm On The Range"

I'M AN OLD COWHAND - (J. Mercer) "Rhythm On The Range"

I'm an old Cow-hand from the Ri-o Grande
 But my legs ain't bowed and my cheeks sin't tanned, I'm a
 cow-boy who nev-er saw a cow, Nev-er roped a steer 'cause I
 don't know how, And I sho' ain't fix-in' to start in now.
 Yip- py- I- O- Ki- Ay, Yip- py- I- O- Ki- Ay.

(3 more choruses)

I'M THINKING TONIGHT OF MY BLUE EYES - (A. P. Carter)

I'M THINKING TONIGHT OF MY BLUE EYES - (A. P. Carter)

I would be bet-ter for us both had we nev-er In this
 wide and wick-ed world ev-er met; For the pleas-ures that we've both seen to-
 geth-er I am sure love I'll nev-er for- get.
 Oh I'M THINK-ING, TO- NIGHT, OF MY BLUE EYES Who is
 sail- ing far o- ver the sea. Oh I'M THINK- ING, TO- NIGHT OF MY
 BLUE EYES. And I won- der he thinks of me.

SAN ANTONIO ROSE

Brightly
Eb

Deep with- in my heart lies a mel- o-
Where in dream I live with a mem- o-

1. A song of old San An- tone stars all a-
Be- neath the

2. It was there I found be- side the Al- a-
Bb

no, En- chant- ment strange as the blue up a-
Bb7 Eb

bove A moon- lit pass that on- ly she would
Eb

know, Still hears my brok- en song of love.

THERE ARE SUCH THINGS

A heart that's true. THERE ARE SUCH THINGS; A dream for two.

THERE ARE SUCH THINGS: Some- one to whis- per "Dar- ling, you're my guid- ing star;"
A dim Ab2 G7 A aug D7 Dm7 G7 C

Not car- ing what you own but just what you are. A peace- ful
C G7 C aug Dm7 G7 Dm7 B7

sky. THERE ARE SUCH THINGS; A rain- bow high Where
E7 A7 Dm Dm7 Fm+8 C C7 B7 E7

heav- en sing: So have a lit- tle faith and trust in what to- mor- row
A7 Bb7 A7 D7 Dm7 G7 Dm7 G7 C

brings, You'll reach a star be- cause THERE ARE SUCH THINGS.

SIOUX CITY SUE

Moderato

I drove a herd of cat- tle down From old Ne- bras- ka way. That's
I met a girl in I- o- way. Her eyes were big and blue. I

1. how I come to be in The state of I- o- way.
asked her what her name was. She said "SIOUX

2. CIT- Y SUE." CHORUS SIOUX CIT- Y SUE, SIOUX CIT- Y SUE
C7 F Eb

Your hair is red, your eyes are blue, I'd swap my horse and
dog for you. SIOUX CIT- Y SUE, SIOUX CIT- Y SUE, There
ain't no gal as true As my sweet SIOUX CIT- Y SUE

TAKE ME BACK TO MY BOOTS AND SADDLE (Samuels-Whitcup-etc)

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Moderato

Take me back to my Boots And Sad-dle Ooh-oo-
ram-ble a - long the prair-ie Ooh-oo-
ooh, ooh - ooh- ooh, Ooh- ooh- ooh, Let me see that gen'-ral
ooh, Ooh - ooh- ooh, Ooh- ooh- ooh, Rop - in' steers on old "Bar
store, Let me ride that range once more, Give me my Boots and Sad-dle
X, With my bud-dies, Slim and Tex, Give me my Boots And Sad-dle.
1. Let me Got a hank-er-in' to be with a ban - jo on my knee
strummin' a pret-ty west - ern tune. There's a gal in Cher- o-kee and she's
wait-in' there for me, wait-in' be-neath a Tex - as moon, so take me
back to my Boots And Sad- dle, Ooh- ooh- ooh, Ooh- ooh-
ooh, ooh - ooh- coh. Let me greet each blaz- in' morn, on the
ranch where I was born, Give me my Boots And Sad- dle
Ooh- ooh- coh, ooh- coh- ooh, ooh- ooh- ooh

TUMBLING TUMBLEWEEDS

(B. Nolan)

Slowly

See them tum- bling down, Pledg- ing their love to the ground,
Cares of the past are be- hind, No- where to go, but I'll find
Lon- ly but free I'll be found, Drift- ing a- long with the tum- bling
Just where the trail will wind,
tum- ble-weeds. tum- ble-weeds, I know when night has
gone that a new world's born at dawn, I'll keep roll- ing a-
long, Deep in my heart is a song, Here on the range I be-
long, Drift- ing a- long with the tum- bling tum- ble-weeds.

YOU ARE MY SUNSHINE

Moderato

You Are My Sun - shine my on - ly sun - shine you make me

hap - py when skies are gray You'll nev - er know dear

how much I love you Please don't take my sun - shine a way.

BEER BARREL POLKA

Fast one-step;

Roll out the bar-rel We'll have a bar-rel of
fun Roll out the bar-rel
We've got the blues on the run Zing! Boom! Ta-
rar-rel Ring out a song of good cheer Now's the time to
roll the bar-rel For the gang's all here.

HELEN POLKA

Lively

Oh Hel-en, Hel-en, Hel-en, You are such a love-ly
When I fell i love with
mies, How 'bout a lit-tle kiss, for in-stance one like this? (kiss)
you, what else was I to
do? You made all my dreams come true. Oh, how I love to
dance I love to dance with my Hel-en.
She's cute and gay, nice in ev-'ry way.
With her my heart will al-ways stay.

PENNSYLVANIA POLKA

Bright Polka

Strike up the mu-sic, the band has be-gun The Penn-syl-
-va-nia Pol-ka Pick out your part-ner and
join in the fun The Penn-syl-va-nia Pol-ka It
start-ed in Scranton, it's now Num-ber One It's bound to
en-ter-lain ya Ev-ry-bo-dy has a ma-nia
To do the Pol-Ra from Penn-syl-va-nia.

B 4 7 STRIP POLKA

Bright Polka Tempo
Bb

There's a bur-lesque the- a- tre where the gang loves to
go, To see Queen- ie the cut- ie of the bur- lesque show,
And the thrill of the eve-ning is when out Queen- ie
skips, And the band plays the Pol- ka while she strips! "Take it
off," "Take it off" Cries a voice from the rear, "Take it
off," "Take it off," Soon it's all you can hear, But she's
al- ways a la- dy ev- en in pan- to- mime, So she
stops! And al- ways just in time. Queen- ie, Queen of the
all, Queen- ie, Some- day you'll fall, Some- day
church-bells will chime, In STRIP POL- KA time.

YOU YOU YOU POLKA (You Are The One In My Heart)

YOU YOU YOU are my one love, You're
the one in my heart. There'll be
no one but you love, Prom-ise me we'll nev- er part.
You You You You You are the
one in my heart. YOU YOU
YOU YOU You are the one in my heart.

TOO FAT POLKA (MacLean-Richardson)

Bright Polka Tempo

Oh! I don't want her, you can have her, she's too fat for me

She's too fat for me She's too fat for me I don't want her,

you can have her, { please do that for me } She's too fat, she's too fat

She's too fat for me, I get diz-zy, I get num-bo

1. When I'm dan-cing With my Jum- Jum- Jum- bo me.

Can she prance up a hill? No! No! No! No!

No! Can she dance a qua- drille? No! No!

No! No! No! Does she fit in my coupe?

By her- self she's a group Could she pos-

- si- bly Sit up- on my knee? No! No! No!

FRENCH SONGS

BEYOND THE SEA

(C. Trenet) "La Mer"

Moderato

Some-where be-yond the sea, Some-where wait-ing for me, my lov-er

(He's there watching for me, If I could

stands on gold-en sands and watch-es the ships that go sail- ing.

fly like birds on high, then straight to his arms I'd go

sail-ing. It's far be-yond a star, it's near be-yond the moon,

I know be-yond a doubt, my heart will lead me there soon.. We'll

meet be-yond the shore, we'll kiss just as be- fore, Hap- py we'll

be be-yond the sea and nev- er a- gain I'll go sail- ing.

JE VOUS AIME

(S. Coslow) "Copacabana"

Moderato

Je vous aime, ma ché-rie Je vous a- dore. — Will I
 hear those love-ly words no more? Je vous aime ma ché-
 rie, Je vous a- dore, — Can't we sing as we sang be- fore?
 In her eyes was a prom- ise so ten- der While her
 lips sang a song of sur- ren- der, — That will live in my
 heart for-ev-er more. — Je vous aime, ma ché-rie Je vous a- dore!

L'AMOUR-TOUJOURS-L'AMOUR (R. Friml)

Andantino quasi allegretto

L'a- mour_ tou- jours_ l'a- mour_ Love, now at last you've
 found me, — Hold me and fold me al- way, —
 Thrill me and fill all my day, And weave your spell a- round me!
 L'a- mour_ tou- jours_ l'a- mour! Sing to me love's old, old sto-ry —
 Yearn- ing, — burn- ing — glo- ry, — L'a- mour_ tou- jours_ l'a- mour!

MADELON

(C. Robert)

Marziale

O Ma- de lon you are the on- ly one —
 She takes it all in fun —
 O Ma- de- lon "for you we'll car- ry be on —
 She laughs and says "you see it can't be done —
 It's so long since but we have seen a Miss —
 I would like how can I con- sent —
 Won't you give us just a kiss — But Ma- de-
 When I'm true to the whole reg- i- ment. —

MAM' SELLE

(RAZORS EDGE)

Moderately Slow

A small ca- fe, Mam'selle — our ren- dez- vous, Mam'selle —
 The vi- o- lins were warm and sweet — and so were you, Mam'selle —
 And as the night danced by — A kiss be- came a sigh — Your love- ly
 eyes seemed to spark- le just like wine does No heart ev- er yearned the way that
 mine does for you — And yet I know too well — Some day you'll say goodbye —
 Then vi- o- lins will cry And so will I, Mam- 'selle.

(M. Yvain)

MY MAN

Moderato de Schottisch espagnole

It's cost me a lot, but there's one thing that I've got It's
 He's not much for looks, and no he- ro out of books is
 my man Cold and wet, tired you bet. but all
 Two or three girls has he that he
 that I soon for- get With — my man
 likes as well as me, But I
 love him! I don't know why I should, He is- n't good,
 He is- n't true, He beats me too, What can I do?
 Oh, my man I love him so, he'll nev- er
 know, All my life is just de- spair, but I don't
 care When he takes me in his arms the world is bright, all
 right. What's the diff- erence if I say I'll go a-
 way, When I know I'll come back on my knees some day? For what- ev- er my man
 is I am his for- ev- er more!

MIMI (R. Rodgers)

"Love Me Tonight"

MODERATO

Mi-mi, You fun-ny lit-tle good for noth-ing Mi-mi,
 Am I the guy? Mi-mi, You sun-ny lit-tle
 hon-ey of a Mi-mi, I'm aim-ing high! Mi-mi,
 You've got me sad and dream-y, You could free me,
 If you'd see me, Mi-mi, You know I'd like to
 have a lit-tle son of a Mi-mi bye and bye.

PARLEZ MOI D'AMOUR

(J. Lenoir)

Tempo di Valse moderato

Speak to me of love and say what I'm
 long-ing to hear, Ten-der words of
 love re-peat them a-gain I im-plore you,
 Speak to me of love and whis-per these words to me,
 "Dear, I a-dore you!"

THERE'S DANGER IN YOUR EYES, CHERIE—"Puttin' On The Ritz"

There's dan-ger in your eyes Cher-ie But I don't care
 charms Cher-ie But oh the bliss
 I'd give up par-a-dise Cher-ie { Your love to share Your kiss-es
 to ling-er in your arms and
 taste like wine, and when your lips meet mine I know that
 any sin with you would be di-vine kiss and kiss
 Just tell me when and where we'll have our love af-fair
 There's dan-ger in your eyes for me Cher-ie But I don't care.

YOU'RE TOO DANGEROUS, CHERIE

Slowly

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Musical notation for the song 'YOU'RE TOO DANGEROUS, CHERIE'. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Slowly'. The lyrics are: 'You're too dan-ger-ous, Che-rie, too dan-ger-ous for me, I know I can't re-sist you. You're too beau-ti-ful, Che-rie, what will be-come of me, will I re-gret I kissed you. You're too glam-or-ous, Che-rie, so am-or-ous Che-rie so thril-ling in my arms. I know it's fool-ish to love you so much But I for-get to be smart when you touch me, My heart tells me to be-ware, You're dan-ger-ous Che-rie, but I don't care.'

GOLDEN EARRINGS - (V. Young) "Golden Earrings"

Musical notation for the song 'GOLDEN EARRINGS' by V. Young. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Molto tranquillo'. The lyrics are: 'There's a sto-ry the gyp-sys know is true That old love sto-ry that's known to ver-y few. But when your love wears gold-en ear-rings he be-ongs to you. An if you wear these gold-en ear-rings love will come to you. By the burn-ing fire — they will glow — with ev-'ry coal You will hear de-sire — whis-per low — in-side your soul So be my gyp-sy, make love your guid-ing light And let this pair of gold-en ear-rings cast their spell to-night.'

GYPSY LOVE SONG (Herbert) "Fortune Teller"

Molto tranquillo

Musical notation for the song 'GYPSY LOVE SONG' by Herbert. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Molto tranquillo'. The lyrics are: 'Slum-ber on, my lit-tle gyp-sy sweet-heart, Dream of the field and the grove, Can you hear me, hear me in that dream-land, Where your fan-cies rove? Slum-ber on, my lit-tle gyp-sy sweet-heart, Wild lit-tle wood-land dove, Can you hear the song that tells you All my heart's true love?'

PLAY, FIDDLE, PLAY (Deutsch-Altmann)

Valse moderato

Play fid- die, play, { Play } my loved one a mel- o- dy, rhaps- so- dy,
Sing to my love, While the stars swing a- bove; strings of her
Play on the heart — The camp- fires are gleam- ing, As red as the
Sun; And my heart keeps dream- ing, Just dream- ing of
one; So soft- ly croon, While the moon weaves our two hearts in
har- mo- ny; Play fid- die, Play, to my love. —

PLAY GYPSIES — DANCE GYPSIES — (E. Kalman) "Countess Maritza"

"Play, gyp- sies! Dance, gyp- sies! Play while you may! We're gyp- sies
One and all, I say. — And through our youth's May- time, Love's play- time
Hearts ev- er gay, We on- ly live for just one day. — The will- o-
wisp of plea- sure guides, All the fu- ture hides. Love the on- ly
law o- bey- ing, Youth, a gyp- sy, goes a - straying. Play, gyp- sies. Dance, gyp- sies!
Play while you may. We're gyp- sies One and all, I say." —

PLAY TO ME, GYPSY

(K. Vacek)

Slowly

Oh! PLAY TO ME, GIP- SY, The moon's high a- bove,
Oh, Sing to me, gip- sy, And when you are gone,
— Oh! Play me your se- re- nade, — The song I love. — oh, —
— Your song will be haunt- ing me, — And king- ring
— Be- side your ca- ra- van, — The camp- fire's bright, —
— I'll be a vag- a- bond — just for to- night. —
— Oh! Play To Me, Gip- sy, The moon's high a- bove, —
— Oh! Play me your se- re- nade, — The song I love. —

DRIFTING AND DREAMING - (Van Alstyne-Schmidt) *Moderato*

Drift- ing and dream- ing, While shad- ows
fall. Soft- ly at twi- light, I
hear you call. Love's old sweet sto-
ry, told with your eyes Drift-
ing and dream- ing, Sweet Par- a- dise.

KA-LU-A (J. Kern) "Good Morning, Dearie" *Moderato*

When it's moon- light in Ka- lu- a, Night like When your
It was } this is di- vine: Al- though the
kiss- es met mine: rose and jas- mine bloom as fair, And love is
call- ing through the scent- ed air, ev- ry- where. It is lone- ly in Ka-
lu- a, Be- cause you are not there.

MOON OF MANAKOORA, THE (A. Newman) "The Hurricane"

THE MOON OF MAN- A- KOO- RA filled the soon will
night, With mag- ic Pol- y- ne- sian
rise, a gain A- bove the is- land
charms, The MOON OF MAN- A- KOO- RA in your
shore Then I'll be- hold it in your
come in sight, And brought you to my
dusk- y eyes And you'll be in my
ea- ger arms. The arms once more.

Red Sails In The Sunset

Slow

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RED SAILS IN THE SUN-SET 'Way Out on the sea Oh car - ry my
He sailed at the dawn-ing All day I've been blue RED SAILS IN THE

loved one Home safe - ly to me you. Swift wings you must bor row
SUN-SET I'm trust-ing in

Make straight for the shore We mar-ry to - mor - row And he goes sailing no
more RED SAILS IN THE SUN-SET 'Way out on the sea

Oh car - ry my loved one Home safe - ly to me.

SONG OF OLD HAWAII, A - (Beecher-Noble) Moderately

There's the per-fume of a mil-lion flow-ers
There's a rain-bow fol-low-ing the show-ers

Cling-ing to the heart of old Ha-wai-i
Bring-ing me a part of old

Ha-wai-i There's a sil-ver moon, A sym-pho-ny of
stars, There's a hu-la tune, And the hum of soft gui-
tars, There's the trade-wind sigh-ing in the heav-ens

Sing-ing me A Song Of Old Ha-wai-i..

SONG OF THE ISLANDS (Na Lei O Hawaii) (C.King)

Ha-wai-i-isles of beau-ty Where skies are
val-leys with their rain-bows Your moun-tains

blue and love is true Where bal-m-y airs and gold-en
sea, the a-zure sea. Your fra-grant flowers en-chant-ing

moon-light Ca-ress the wav-ing palms of Ho-no-
mu-sic U-nite and sing a-lo-ha os to

lu-lu. Your me.

SOUTH SEA ISLAND MAGIC (A. I. Long)

Slowly with feeling

Gdim Gm Cdim C7 F Am Dm Fdim

SOUTH SEA IS- LAND MAG-IC is made of the light from the stars,
has tak - en pos - ses - sion of the

C7 F Eb7 A

Breezes from the mountains and mu - sic from na - tive gui - tars. lin - ger and dream by the
I'm con - tent for ev - er dim to dim

sea. Do you re - call our meet - ing at a camp - fire that blessed near the

Am dim

e - cam? A sin - gle word of greet - ing was the start of an end - less de -

C7 Gdim Gm dim C7 F Am Dm

vo - tion. Moon - light, fire - light, starlight and songs that are old but still new;

C7 F Eb7 F

SOUTH SEA IS - LAND MAG-IC has brought me the mag - ic of you!

SWEET HAWAIIAN MOONLIGHT (F. H. Klickmann)

Dreamy Waltz

C G7 C C7 F

Sweet Ha - wai - ian moon - light fair Guard my

Fm C G7 C G+

dear one sleep - ing there, Mem - o - ries lend her love dreams so

C D7 G7

ten - der, Whis - per soft the mes - sage I send her. Ah!

C G7 C C7 F

kiss her, dream - ing hid the flow'rs, Shin - ing

E Eb7 A7

from a - bove, Bring her back those

D7 G7 C

gold - en hours, Won - d'rous moon of love.

SWEET LEILANI

(Owens)

Slowly

C7 F F7 Eb Ebm F Fm C9

SWEET LEI - LA - NI Heav - en - ly Flow - er, Na - ture fashioned dress - es kiss'd with

F Dm Cdim C7 F Cdim

dew, And then she placed them in a bow - er,

C7 Ddim C9 F C7 F F7

It was the start of you; SWEET LEI - LA - NI Heav - en - ly

Em Ebm F Fm C9 F Dm Cdim

Flow - er, I dream'd of par - a - dise for two.

C7 F Cdim C7 Ddim C9 F

You are my par - a - dise com - plet - ed, You are my dream come true.

Moderato

To You Sweetheart, Aloha

TO YOU, SWEET-HEART, A - LO - HA, — A - lo - ha from the
bot-tom of my heart; — Keep the smile on your lips, Brush the tear from your eye,
One more A - LO - HA, then it's time for good - bye; TO YOU SWEET-HEART A - LO - HA, —
— In dreams I'll be with you, dear, to - night — And I'll pray for that day
When we two will meet a - gain, Un-till then sweet-heart a - lo - ha —

YAAKA HULA HICKEY DULA

(Goetz-Young-Wendling)

IRISH SONGS

A LITTLE BIT OF HEAVEN - (E.R. Ball)

Moderately, with expression

(HOW IRELAND GOT ITS NAME)

(HOW IRELAND GOT ITS NAME)

Shure, a lit-tle bit of Heav-en fell from out the sky one day, And
nes-tled on the ocean in a spot so far a-way; And when the angels found it, Shure it
looked so sweet and fair, They said, Suppose we leave it, for it looks so peaceful there! So they
sprinkled it with star dust just to make the sham-rocks grow; 'Tis the
on-ly place you'll find them, no mat-ter where you go; Then they dotted it with sil-ver To
make its lakes so grand, And when they had it fin-ished shure they called it Ire-land.

DID YOUR MOTHER COME FROM IRELAND (Kennedy-Carr)

DID YOUR MOTHER COME FROM IRE-LAND? 'Cos there's some-thing in you I-rish, Will you
And be- fore she left Kil-lar-ney Did your moth- er kiss the Blarney, 'Cos you
tell me where you get those I- rish eyes. — can't dis- guise. — Oh! I
lit- tle touch of brogue you
wouldn't be ro-manc- in', I can al- most see you danc- in', While the Ker-ry pip- ers
play, Shure! and may- be we'll be shar- in' in the sham- rock you'll be wearin' on the
next Saint Pat- rick's Day. DID YOUR MOTH- ER COME FROM IRE-LAND? 'Cos there's
some-thing in you I- rish, And that bit of I- rish steals my hear a- way.

IRELAND MUST BE HEAVEN - (McCarthy-Johnson-Fisher)

Ire- land must be Heav- en, for an an- gel came from there, I
nev- er knew a liv- ing soul one half as sweet — or — fair, For her
eyes are like the star- light, And the white clouds match her hair, Sure —
Ire- land must be heav- en, for my moth- er came from there.

IT'S A GREAT DAY FOR THE IRISH - (Edens) "Little Nellie Kelly"

It's A Great Day — For The I- rish, — It's a great day —
for fair! — The side-walks of New York are thick with
Blar-ney, — For shure you'd think New York was Old Kil- lar-ney! —
It's a great day — for the Sham- rock, — For the flags in
full ar- ray — We're feel- ing so in- spir- ish, shure be-
cause for all the I- rish, It's a great, great day!

IT'S THE SAME OLD SHILLELAGH

Moderato

Sure IT'S THE SAME OLD SHIL - LE-LAGH me fa - ther brought from I - re - land And
 div - il a man was proud - er than he as he walked with it in his hand... He'd lead the band on
 Pad - dy's day and twirl it 'round his mitt And div - il a bit we'd laugh at it or
 dad would have a fit Sure with the same old Shil - le - lagh me father could lick a do - zen men As
 fast as they'd get up, be - gor - ry, he'd knock em down a - gain And many's the time he used it on me to
 make me un - der - stand The same old Shi - le - lagh me father brought from I - re - land.

Little Town In The Ould County Down

Andante moderato

In that dear lit - tle town in the ould Coun - ty Down, It will lin - ger way
 down in my heart, Tho' it nev - er was grand, it is my feir - y land, Just a
 won - der - ful world set a part. Oh, my Ire - land of dreams, you are with me, it
 seems, And I care not for fame, or re - nown, like the black sheep of
 old, I'll come back to the fold, Lit - tle town, in the ould Coun - ty Down.

Mickey

Moderato

Mick - ey, pret - ty Mick - ey, With your hair of ra - ven hue. Is your
 smil - ing so be - guil - ing, There's a bit of Kil - lar - ney, bit of the Blar - ney,
 too. Child - hood in the wild - wood, Like a moun - tain flow'r you grew. Pret - ty
 Mick - ey, pret - ty Mick - ey, Can you blame any one for fall - ing in love with you?

Mother Machree

Allegretto, ma espressivo

Musical score for "Mother Machree" in G major, 3/4 time. The tempo is "Allegretto, ma espressivo". The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes: G7, C, G7, dim, G7, C, dim, G7, C, F, dim, F, F, C, D7, C, dim, C, G7, dim, G7, C, F, E7, C, Am, E, E7, F, C, Fm, C. The lyrics are: "Sure, I love the dear sil-ver that shines in your hair, And the brow that's all fur-round And wrin-kled with care I kiss the dear fin-gers, so toil-worn for me Oh, God bless you, and keep you, Moth-er Ma chree!"

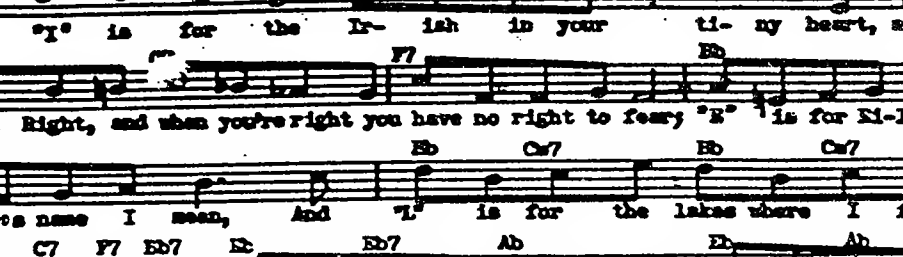
PRETTY KITTY KELLY

Moderately

Musical score for "Pretty Kitty Kelly" in G major, 3/4 time. The tempo is "Moderately". The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: C, G7, C, G, Am, E7, F, A, Dm, A7, Dm, A7, D7, G7, C, Cm, Cdim, G7, C, Cm, A7, D7, G7, C, G7, C, Am, D7, G7, C. The lyrics are: "PRET- TY KIT- TY KEL- LY, She's the on- ly girl for me, PRET- TY KIT- TY KEL- LY, She is all my eyes can see. Shure, there's not a col- lectn sweet-cr, In the land where sham- rock grows, That my PRET- TY KIT- TY KEL- LY, She's my Wild I- rish Rose."

THAT'S AN IRISH LULLABY

Musical score for "That's an Irish Lullaby" in E-flat major, 3/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes: Eb7, Ab, Eb7, Ab, Eb7, Eb7, Eb, Eb7, Eb7, Eb, Eb7, Eb, Cdim, Eb, Ab, Eb, F7, Abm, Eb. The lyrics are: "Too- ra-, loo- ra- loo- ral, Too- ra- loo- ra li, Too- ra- loo- ra- loo- ral, Hush now, don't you cry. Too- ra- loo- ra- loo- ral, Too- ra- loo- ra li, Too- ra- loo- ral, loo- ral, That's an I- rish lul- la- by."



 "I" is for the Ir- ish in your ti- ny heart, my dear,
 "R" means Right, and when you're right you have no right to fear; "E" is for Ee-leen, your
 moth-er's name I mean, And "L" is for the lakes where I first
 met my own col-leen. Then comes "T" for An- gels who are watch- ing o- ver you
 "K" means "Kev- er cry," keep smil- ing thru. Sure, and "D" is for your Dad-dy's lesson
 And I pray it will be a bless- ing, That's how I spell I- RE- LAND.

THAT TUMBLE DOWN SHACK IN A TLONE

THAT TUMBLE DOWN SHACK IN ATHLONE

Moderate

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderate'. The melody is accompanied by chords indicated by letters above the staff. The lyrics are written below the staff, with some words split across lines. The score ends with a double bar line and a final chord.

Oh! I want to go back to that tumble down shack Where the
wild roses bloom 'round the door. — Just to pillow my head in that
cuddled bed, Just to see my mother once more. — There's a
bright gleaming light guiding me home to-night, Down the
long road of white cobble stones: — Down the road that leads back to that
tumble down shack, To that tumble down shack in Athlone. —

'T WAS ONLY AN IRISHMAN'S DREAM

(R. Cormack)

Sure the sham-rocks were grow-ing on Broad-way, — Ev-'ry
girl was an I-rish col-leen. — And the town of New York was the
count-y of Cork, All the build-ings were paint-ed green, — Sure the
Hiss-on looked just like the Shan-non, — O' how good and how
rea' it did seem, — I could hear moth-er sing-in' the sweet
Shan-on belis ring-in' 'Twas c - ly an I-rish-man's dream.

When Irish Eyes Are Smiling

Valse moderato espressivo

When I - rish eyes are smi-ling, ——— sure it's like a morn in Spring. —

In the lift of I - rish l aughter, You can hear the an - gels sing. —

When I rish hearts are hap - py, ——— All the world seems bright and gay, —

And when I rish eyes are smi - ling, Sure they steal — Your heart a - way. —

Andante Where The River Shannon Flows

There's a pret - ty spot in Ire - land I al - ways claim for my land, where the

fair - ies and the blarney will nev - er nev - er die. It's the land of the shillal - ah My heart goes back there daily To the

girl I left be - hind me when we kissed and said good - bye. Where dear old shan - non's flow - ing, where the three leaved shamrock grows, Where my

heart is I am go - ing, To my little I - rish rose. And the mo - ment that I meet her With a

hug and kiss I'll greet her, For there's not a col - leen sweeter, where the Riv - er Shan - non flows.

PERRY-BOAT SERENADE

Quite Fast

I love to ride the fer - ry where
While boys and girls are danc - ing While

mu - sic is so mer - ry There's a man who plays a con - cer -
sweet - hearts are ro - manc - ing

1. G7 ti - na On the moon - lit up - per - deck a - re - na

2. Fu Life is like a mar - di - gras Fu - ni - cu - li Fu - ni - cu -

is Hap - py, as we cling to - geth - er hap - py, As we

ing to - geth - er hap - py. with a Fer - ry - Boat Ser - e - nade.

I Have But One Heart

Slowly

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Musical score for "I Have But One Heart" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: G7, C, C-, Dm7, G7, G+, C, G+, C, F, C, G-, Dm7, G7, B7, E-3, A-3, B-3, E-3, D7, G, D-, A-3, D-3, G7, C, F, C, G-, Dm7, G7, C.

I HAVE BUT ONE HEART — this heart I bring you — I HAVE BUT ONE HEART — to share with you — I have but one dream — that I can cling to — You are the one dream — I pray comes true — My dar-ling, un-til I saw you — I nev-er felt this way And no-bod-y else be-fore you ev-er has heard me say: You are my one love — my life I live for you: — I HAVE BUT ONE HEART — to give to you.

ITALIAN STREET SONG

Musical score for "Italian Street Song" in D major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: D, D, D, A7, Bm, G, B, Em, B, G, F#, Bm, E7, D, Em7, A7, D, Em, B, Em, B, Em, A7, Bm, E7, A7, D.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye
Zing, zing, ziz-ziz, ziz-zy, zing, zing, Man-do-li-nas gay.
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom aye,
La, la, la, Ha, ha, ha, Zing, boom aye
La, la, la, ha, ha, ha zing, zing aye.

MERRY-GO-ROUND WALTZ

Bright Waltz Tempo

Musical score for "Merry-Go-Round Waltz" in Bb major, 3/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: Bb, F7, Bb, Bb7, Eb, G7, Cb, Bb, Bb.

Let's n mer-ry- go- ride — On the mer-ry- go- mer- ry- go- round — You, you by my side — While the mer-ry- go- mu- sic goes 'round — I have-n't a thing — But you'll know that we're ho- ney- moon bound — When I give you the ring — That I win on the MER- RY- GO- ROUND.

OH! MA-MA! (The Butcher Boy)

(Valle-Citorello)

Ma-ma, dear, come o-ver here, and see who's look-ing in my win-dow —
Tell me why he winks his eye when-ev-er he goes by;

It's THE BUTCH-ER BOY and oh! he's got a bun-dle in his
Daugh-ter, daugh-ter, he's in love, and you're in love, and love is

1. Bb 1/2, Bb F7 Bb F7 Bb
hand — grand. Oh! Ma- Ma! — Oh!

get that man for me Oh! Ma- Ma! — How hap-py I will

Bb F7 Bb Eb G7 Cm
be Tra-la- la — And chee-ry- bee-ry- bee — Oh!

Bb F7 Bb
If I'm gon-na mar-ry It's THE BUTCH-ER BOY for me.

STORY OF SORRENTO THE (Russell-Gallagher-Cugat) *Moderate*

In THE STO-RY OF SCR-REK-TO Do they men-tion us at

Cm Fm Ab7 Cm
all Do they tell a-bout the eve-nings

Fm G7 Cm C
that I wist-ful-ly re-call In THE STO-RY OF SCR-

F G7 C
REK-TO Do they say that I was there

Dm G7
That I've nev-er know the ma-gic of a sweet-er love af-

C F G7
fair With your arms a-round me Your ea-ger lips like

C Fm Cm Ab G7
wine You said that I was yours — and you were

C F
mine They o-ver-looked a thrill-ing mo-ment

Dm E7 Am D7
Just as peo-ple of-ten do In THE STO-RY OF SCR-

Cm Fm G7 Cm
REK-TO They for-got and so did you.

WOODPECKER SONG. THE (Reginella Campagnola) (E. Di Lazzaro) 366

He's up each morn- ing bright and ear- ly To
 wake up all the neigh- bor- hood To bring to ev- 'ry
 boy and girl- ie His hap- py ser- e- nade on
 wood Hear him pick- in' out a mel- o-
 dy Peck, peck, peck- in' at the same old tree He's as
 hap- py as a bum- ble- bee All day long.
 To ser- e- nade your la- dy Just find a
 tree that's shad- y And when you hear that
 tick- a-tick-tick tick- a-tick-tick tick- a-tick-tick sing right a-
 long Come on and try his rhyth- m
 And let your hearts beat with him Just lis- ten to that
 tick- a-tick-tick tick- a-tick-tick hap- py lit- tle Wood-peck- er Song.

YOU'RE BREAKING MY HEART - (Genaro-Skylar)

YOU'RE BREAK-ING MY HEART cause you'r leav- ing. You've fall- en for some- bod- y
 It's break- ing my heart to re- mem- ber the dreams we depend- ed up-
 new. You're It is- n't too eas- y be- liev- ing ber, you'd I'll
 leave af- ter all we've been thru. I. Dm B- G7 2. Dm B- G7
 miss you, my love, when you're gone. I wish you
 joy, the tear- drops burn. But if some day you should want to re-
 turn, please hur- ry back and we'll make a new start.
 Til then YOU'RE BREAK- ING MY HEART.

MARCHES

CAISSONS GO ROLLING ALONG (E. L. Gruber)

O-ver hill o-ver dale. We have hit the dus-ty trail And loose
 march! Right a-bout! Hear those wag-on Sol-diers shout while those
 cais-sons go roll-ing a-long. Coun-ter long.
 For it's "Hi! Hi! Hee!" in the Field Ar-til-le-ry
 Call off your num-bers loud and strong. And where-e'er we
 go You will al-ways know That those cais-sons are roll-ing a
 long. That those cais-sons are roll-ing a-long.

I LOVE A PARADE - (H. Arlen)

I love a pa-rade, The tramp-ing of feet, I love ev-'ry
 When I hear a band I just want to
 beat I hear of a drum. come That rat-a-tat-tat, The blare of a
 stand and cheer as they Bb F7 Bb F7
 That rat-a-tat-tat, A bright u-ni-form; The sight of a
 drill Will give me a thrill, I thrill at the skill Of an-y-thing mil-i-
 ta-ry. I love a pa-rade, A hand-ful of vets, A line of ca-
 dets Or an-y bri-gade. For I love a pa-rade.

MARCHING ALONG TOGETHER

(Pola-Steininger-Dixon)

March-ing A-long To- geth- er Shar-ing ev-'ry smile and
 tear March-ing A-long To- geth- er Whis-ling till the skies are
 clear Swing-ing a-long the High-way o-ver the road that's
 wide With-out a bu-gle with-out a drum we mean to chase the
 Jinx Oh run-ti-did-dle dee here we come we're hap-py Hink-ey Dink-ey
 March-ing A-long To- geth- er Life is won-der-ful side by side.

RANGER'S SONG, THE (H. Tierney) "Rio Rita" Tempo di Marcia

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We're all pals to- geth- er, Com-
rades, Birds of a feath- er Root- in' pals, toot- in' pals,
scoot- in' pals, shoot-in' pals, In rain or sun- skine,
Pals! say there broth- er, Pull for each
oth- er, — When you roll your own, You're not a- lone for
when you be- long to the Lone Star Rang- ers man to man!

SEMPER PARATUS (Always Ready)

(F.S. Van Boskerck)

So here's the Coast Guard March-ing Song, — We sing on
land or sea. — Through surf and storm and howl- ing
gale, High shall our pur- pose be. —
"Sem- per Pa- ra- tus" is our guide, — Our fame, our
glo- ry, too, — To fight to save or fight and
die! Aye! Coast Guard, we are for you! —

STOUT HEARTED MEN (S. Romberg) "New Moon"

Marcia

Give me some men who are stout heart-ed men who will fight for the right they a-
dore. Start me with ten, who are stouthearted men and I'll soon give you ten thousand
more, Oh! Shoul-der to shoul-der and bol-der and bol-der they grow as they go to the
fore! Then — There's no- thing in the world can
halt or mar a plan — When — stout heart- ed
men — can stick to- geth- er man to man! —

Strike up the Band

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In slow march time

Let the drums roll out! Let the trum-pet call! While the
 peo-ple about! Strike up the band! Hear the cym-bals ring!
 Call-ing one and all To the mar-tial swing Strike up the
 band! There is work to be done, to be done! There's a war to be won, to be
 won! Come you son of a son of a gun! Take your stand! Fall in line, yes bo!
 Come e-long, let's go! Hey, lead-er! Strike up the band!

THERE'S A LONG, LONG TRAIL (Z. Elliott) Evenly with much expression

There's a long, long trail a-wind-ing In to the
 land of my dreams, Where the night-in-gales are
 sing-ing And a white moon beams! There's a long, long night of
 wait-ing Un-til my dreams all come true; Till the
 day when I'll be go-ing down That long, long trail with you.

TO THE SHORES OF TRIPOLI (Marine Hymn)-(L.Z. Phillips)

From the halls of Mon-te-su-na, To the shores of
 Tri-po-li We fight our coun-try's bat-
 tles, On the land as on the sea. Ad-mi-ra-tion
 of the na-tion, We're the fin-est ev-er
 seen. And we glo-ry-in the ti-
 tle, Of U-nit-ed States Ma-rines.